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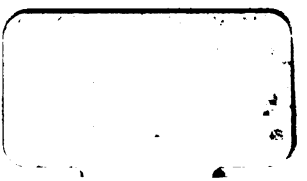

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LOST *Schenk.*

MODERN ENGLISH LESSONS

IN TWO BOOKS

BOOK ONE.—THE NATURE OF LANGUAGE—LESSONS IN LANGUAGE AND LITERATURE
BOOK TWO.—LESSONS IN GRAMMAR, LITERATURE AND COMPOSITION

BY

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PREFACE

THIS book is intended to provide schools with English lessons adapted to modern methods of instruction.

Such English lessons, it is generally agreed, should (1) lead the child into an appreciative and uplifting intimacy with noble literature; (2) foster in him a certain agility of thought and imagination, and habits of easy and correct expression; and (3) introduce him to the formal study of language.

In pursuing these recognized ends of English instruction, teachers and schools find themselves limited or directed by two things: (1) the special needs of their particular pupils, and (2) the requirements of Superintendents or prescribed "Courses of Study." Extremely diverse are the needs of pupils in different localities; and the courses of study prescribed for different schools are by no means the same.

From this it seems clear that a book of English lessons which is to be really and widely useful should not lay the emphasis too strongly on any one phase of English work, nor attempt to define too closely the precise order in which the material presented should be used.

The function of the text-book, then, is to treat

clearly and simply, in natural and logical order, the various topics that belong to elementary instruction in English, and to accompany this orderly presentation with illustrative, literary, and practical material of the right kind, carefully adapted to use in the schoolroom, and so correlated that the textbook presents an excellent plan to follow when no local needs interfere with the order laid down. The regular treatment is supplemented by an abundance of optional matter so as to admit of the greatest liberty of choice where teachers or superintendents see fit to exercise it.

The merits of the "spiral system" have not been overlooked. By constant recurrence in the exercises to principles previously expounded, all the best features of this system have been retained without disturbing the logical sequence which experience has shown to be so important.

The necessity for frequently reviewing difficult points has too often been pleaded as an excuse for throwing together a mass of material which merely reiterated leading facts, from time to time, without developing principles, and lacked entirely either logical or convenient arrangement. As a matter of fact, there is no more important factor in facilitating constant reviews and drills than an arrangement which enables both teacher and pupil to turn, without loss of time, to a full and clear exposition of the topic under consideration. For a fresh point of view on principles already presented the supplementary work will be found of great value.

The opening chapters of MODERN ENGLISH LES-

SONS endeavor to provide work that will awaken thought, develop the imagination, and create an interest in expression. This is done in the belief that the chief fault with much of the language study in our schools is the emphasis placed so early and so exclusively on form at the expense of a vital interest in the subject. Recognizing, however, that in many places it will be impossible to use this material, we have set it aside as an introduction, thus classifying it among the purely optional features of the book.

The lessons on the formal side of expression include those matters which, by common consent, belong to elementary teaching. The exposition is inductive and has been made as clear and concise as possible.

The creation of a truly literary atmosphere, which should fill the mind of the child with beautiful images and high sentiments, has been a constant aim. To this end the selections for reading and study have been chosen with the greatest care, and nothing has been admitted that failed to conform to the highest standards. Even the sentences for copying and illustration have been taken, whenever possible, from ennobling literature. This quality, it is believed, will prove to be a unique and valuable feature.

The literature studies provide, moreover, plenty of material for the children to draw on for oral and written work. Before pupils can be interested in writing they must have something to write; otherwise their work in expression will lack content and

spontaneity. Solomon John Peterkin had every necessary appliance for writing a book—a desk, paper, pens, and ink—but his book was never written because he had nothing to say.

The exercises are abundant and varied, including, among other things, many composition drills and a number of drawing exercises. The drawing of pictures, however crude, is recognized as an interesting and valuable help in the study of literature.

To take all of the exercises, even all of those laid out in the body of the book, would be, perhaps, too much for any one class. Here, as everywhere, allowance has been made for individual preferences.

The many sentences and paragraphs for copying have been inserted to meet the requirements of certain schools.

The thanks of the authors are due to Miss Eleanor E. Davie for valuable assistance in preparing the manuscript, and for editorial supervision of the book while going through the press; also to Miss Anna M. Clark for assistance in preparing some of the exercises.

The authors are indebted to Messrs. Houghton, Mifflin & Company for the use of extracts from the works of Longfellow, John Burroughs, Celia Thaxter, and T. B. Aldrich; to the Century Company for Edwin Booth's Letter; to Messrs. Charles Scribner's Sons for extracts from the works of Stevenson, Joel Chandler Harris, and Oliver Hereford; to Messrs. E. P. Dutton & Company for Phillips Brooks's Letter; and to Messrs. Harper Brothers for the use of sundry illustrations.

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INTRODUCTION

THE NATURE OF LANGUAGE

INTRODUCTION

THE NATURE OF LANGUAGE

Section I. MENTAL PICTURES.

You have had a great many lessons in which you have had to use your eyes. To-day we are going to have one with your eyes shut, at least part of the time. And the strangest thing about it is that this lesson with your eyes shut is to be about pictures. When you hear me say "pictures," you probably think of something printed on paper or drawn on the blackboard. To see such pictures you, of course, must use your eyes and have light. But the pictures we are going to learn about to-day are not on paper or on the blackboard. They are in the mind, and you can see them just as well with your eyes shut as you can when they are open. You can also see these pictures when you are asleep, and you often do see them in your dreams. We will begin, though, by talking about a real object, an animal.

What animal shall we talk about? A horse, an elephant, a monkey, a lion, a dog, or a cow?

1. Conversation.

Have you ever seen one of these animals that we are to talk about? What color was it? How many hoofs (paws) did it have? What was the shape of its head? Was its tail long? How tall was it? Can you tell me something else about it?

While telling me this were you looking at the animal which we are talking about?

Were you looking at a printed picture of the animal?

If you were not looking at a real animal or a printed picture of the animal, how could you tell so clearly just how it looks?

It is because you have in your mind a picture of the animal.

This picture in your mind is not as distinct as a real animal or a printed picture of an animal, but it is certainly there. If it were not in your mind, you could not have answered the questions.

Pictures in the mind are called Mental Pictures or Ideas.

2. Oral Exercises.

a. With your eyes closed tell what you can about the size, color, shade, hair, tail, and feet of some other animal. Tell anything else about it that you remember.

b. Could you see a real picture or a printed picture of the animal with your eyes closed? What sort of picture do you see with your eyes closed?

3. Written Exercises.

a. Draw the picture suggested to your mind by the following lines:

Under a spreading chestnut tree
The village smithy stands.
—*Henry Wadsworth Longfellow.*

b. Copy the following group of words: [1]

A parrot has bright feathers.

Notice that this group of words, which is called a sentence, begins with a capital letter, and ends with a period.

c. Write two or more sentences of your own about one of the following animals. Begin each sentence with a capital, and end it with a period:

Chicken	Sheep	Snake	Frog
Calf	Parrot	Fish	Turtle

[1] *To the Teacher.*—It is not necessary to introduce the difficult definition of a sentence till much later. On the other hand, it is not necessary to postpone all use of this convenient term until it can be logically defined. How many grown people can define all the terms they use correctly?

d. Copy the following sentences:

The dame made a curtsey.

A rolling stone gathers no moss.

My eyes make pictures when they are shut.

e. Copy and learn by heart the following:[1]

Who has seen the wind?
Neither you nor I:
But when the trees bow down their heads
The wind is passing by.

Who has seen the wind?
Neither I nor you:
But when the leaves hang trembling
The wind is passing through.

[1] *To the Teacher.*—When a literary selection, whether long or short, is assigned to pupils for study, it is desirable for the teacher to read it aloud; for good vocal interpretation by the teacher is very important in helping pupils to grasp the meaning of the piece, and, what is even more important, to feel its emotional qualities and beauty of form. Literature, especially poetry, is written to be read, as music is written to be played; and if it is to have its full effect, it must, like music, be well rendered.

Section II. LITERATURE STUDY.

This description of a dog is from a true story called "Rab and His Friends," by Dr. John Brown, a physician who lived in Edinburgh, Scotland. Can you gain from it a clear mental picture of the dog Rab?

RAB.

I wish you could have seen him. There are no such dogs now. He belonged to a lost tribe. As I have said, he was brindled, and gray like granite; his hair short, hard, and close, like a lion's; his body thick-set, like a little bull. He must have been ninety pounds' weight, at least; he had a large, blunt head; his muzzle black as night, his mouth blacker than any night, a tooth or two—being all he had—gleaming out of his jaws of darkness. His head was scarred with the records of old wounds, a sort of series of fields of battle all over it; one eye out, one ear cropped close; the remaining eye had the power of two; and above it was a tattered rag of an ear, which was forever unfurling itself like an old flag; and then that bud of a tail, about one inch long, if it could in any sense be said to be long, being as broad as long.—*John Brown, M.D.*

4. Interpretation.

What was Rab's color? his size? How do you know he was a strong dog? a great fighter? What makes you think he was not a pretty dog? Was he playful? Do you think he was intelligent? Why do you think so?

Count the number of things about Rab that Dr. Brown describes in order to give us a mental picture of him. Which can you see most plainly? Which impresses you most?

To what is his color compared? his hair? his body? his muzzle? his head? his ear?

Look carefully to-night at some pet or plaything you have at home, and think how you will describe it to-morrow, so that we all can see in our minds how it looks. The clearness of your description will depend much upon the care with which you look at it to-night.

5. Oral Exercises.[1]

a. Describe Rab in your own words.

b. Describe some pet or plaything that you have at home, so that we too can have a mental picture of it.

c. Tell us something you saw or did on your way to school this morning, so that we can see it as clearly as you do.

[1] *To the Teacher.*—In this early work in expression, put the emphasis on substance. Encourage a healthy rivalry among the children to make it interesting. Help young or backward children by asking questions.

6. Written Exercises.

a. Choose the best description given in class, for your teacher to write on the board. Copy it carefully, giving your classmate's name at the end.

b. Copy the following sentences, filling in the blanks with your own words. Be careful to choose the best words, so that your classmates will have a clear picture of what is in your mind:[1]

1. In my room is a ——. It is made of ——, and it is —— and ——.

2. From my window I can see ——. It looks —— and —— in the sunset light.

3. The inside of the —— is ——. The seeds are ——. The —— grows on a ——.

c. Draw a picture of Rab.

MEMORY GEM.

Good-night,
Sleep tight,
Wake up bright
In the morning light,
To do what's right,
With all your might.

[1] *To the Teacher*.—Note the arrangement of these sentences in paragraphs. Children should be taught from the beginning to group their thoughts into paragraphs, though no conscious instruction in the unity of the paragraph need be given yet. This idea should be at first a matter of example and practice, rather than of precept. Call the attention of the children to the indenting of the first word of each group of sentences.

Section III. LITERATURE STUDY.

The following poem is by Robert Louis Stevenson, a great writer of tales, who lived in Edinburgh. His "Treasure Island" is a fine pirate story.

From "Twilight Land." Copyright, 1894, by Harper & Brothers.

Young Night Thought.

All night long and every night,
When my mamma puts out the light,
I see the people marching by,
As plain as day, before my eye.

Armies and emperors and kings,
All carrying different kinds of things,
And marching in so grand a way,
You never saw the like by day.

So fine a show was never seen,
At the great circus on the green,
For every kind of beast and man
Is marching in that caravan.

At first they move a little slow,
But still the faster on they go,
And still beside them close I keep
Until we reach the town of Sleep.[1]

—*Robert Louis Stevenson.*

7. Interpretation.

Who is speaking in this poem? Name the things that he says he sees after his mamma puts out the light. Are they real things or only mental pictures? Tell how you know.

What do you think the armies and emperors and kings would be carrying?

What is the meaning of "on the green"? What is a caravan?

Can you tell why the procession seems at first to move a little slow, and afterwards to go faster?

What brings the procession to an end? Is the little boy awake or asleep when he sees it?

[1] From "A Child's Garden of Verses," published by Messrs. Charles Scribner's Sons, N. Y.

8. Oral Exercises.

a. If you can remember a dream which you once had, describe what you saw in your dream and tell what happened in it.

b. Recall something pretty you once saw, and tell your classmates about it.

9. Written Exercises.

a. Copy the first eight lines of "Young Night Thought."

b. Copy as many of the following sentences as the teacher may direct:

(1) Sweet is the breath of morn.—*John Milton.*

(2) There was an owl lived in an oak.—*Nursery Rhyme.*

(3) Wisdom is the principal thing; therefore get wisdom.

(4) Up rose the sun, and up rose Emilie.—*Geoffrey Chaucer.*

(5) Truth is the highest thing that man may keep.—*Geoffrey Chaucer.*

(6) Dare to be true. Nothing can need a lie,
A fault which needs it most grows two thereby.
—*George Herbert.*

(7) When life is all sport, toil is the real play.
Nathaniel Hawthorne.

(8) A dainty plant is the ivy green.—*Charles Dickens.*

(9) It is more blessed to give than to receive.

(10) A living dog is better than a dead lion.

c. Copy the following selection:

A man has a sharper eye than a dog, or a fox, or than any of the wild creatures, but not so sharp an ear or nose. But in the birds he finds his match. How quickly the old turkey discovers the hawk, a mere speck against the sky, and how quickly the hawk discovers you if you happen to be secreted in the bushes, or behind the fence near which he alights!—*John Burroughs.*

MEMORY GEM.

He prayeth best who loveth best
All things, both great and small;
For the dear God who loveth us,
He made and loveth all.
—*Samuel Taylor Coleridge.*

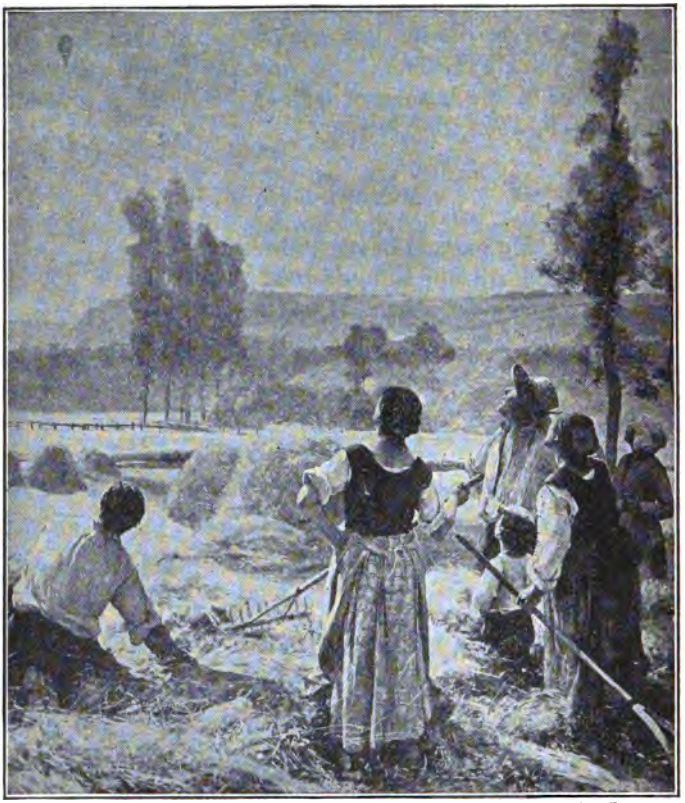
Section IV. THE BALLOON.

Did you ever have an experience like that in the picture on the following page? Tell about it. How was it like that of the haymakers? How was it unlike?

Have the haymakers just stopped work, or have they been looking a long time? Who do you suppose saw the balloon first? Do you think the haymakers are frightened or only interested?

Look at each person; tell what each is doing. Who are they? Why are the women working in the field? Is it a scene in your own country? Why do you think so?

Why should the picture be named after an object so indistinct? Would any other name do as well?



1851 THE BALLOON. *Julien Dupre.*

10. Oral Exercise.

Imagine you are the boy kneeling in the hay, or one of the others, and tell the story of the balloon.

11. Written Exercises.

a. Imagine you are one of the persons in the picture, and write what he probably said when he first saw the balloon.

b. Write a sentence in which you describe the meadow.

c. Use the following words and phrases in sentences which will tell something about the picture or your own experience:

bare-headed	distant hills	hay-mounds
kneeling	a gray speck	cloudless
shielding	open-mouthed	look
intently	floated	surprise

MEMORY GEM.

The squalling cat and the squeaking mouse,
The howling dog by the door of the house,
The bat that lies in bed at noon,
All love to be out by the light of the moon.
—*Robert Louis Stevenson.*

Section V. WE TELL IDEAS BY TONGUE SOUNDS OR WORDS.

You have all noticed that when a baby is hungry it *cries.* If it is cold, it *cries.* If a pin sticks it, it *cries.* If it is frightened, it *cries.* It tries hard to express the few ideas in its little head, but the only way it understands is to cry. And very often its mother cannot tell whether its cry means "hungry," "cold," "hurt," "frightened,"

or something else. The poet Tennyson calls it:

> An infant crying in the night
> And with no language but a cry.

When the baby gets older, it begins to observe that grown people indicate certain objects or ideas by peculiar tongue sounds. It discovers that the tongue sound for one thing is "sugar," for another "ball," for another "cat" or "kitty," for another "horse." After a while it begins to make these sounds for itself as signs of objects or ideas. When it does this, the baby has begun to talk.

A tongue sound used to indicate an object or an idea is called a Word.

12. Oral Exercises.

a. Give the tongue sound for each of the objects which your teacher holds up; for the taste of sugar, of vinegar; for the color of chalk, of the house you live in.

b. Which of the following words calls up to mind a sound? a sight? a smell? a taste? a touch?

roar	clang	spicy	sweet
fragrant	sour	shriek	engine
rustle	whisper	icy	crash
gay	twinkle	snowy	clatter
smooth	simmer	rough	babble

c. Use each of the following words to describe an object:

clang	sweet	fragrant
rustle	smooth	murmur

13. Written Exercises.

a. Select the most interesting sentences given by your classmates in the third section of the Oral Exercise, and ask your teacher to write them on the blackboard, with the names of their authors. Then copy the sentences.

b. Copy and learn by heart the following sentences:

(1) There is no peace to the wicked.

(2) The way of transgressors is hard.

(3) A thing of beauty is a joy forever.—*John Keats.*

MEMORY GEM.

Oh sleep! it is a gentle thing,
Beloved from pole to pole.

—*Samuel Taylor Coleridge.*

Section VI. LITERATURE STUDY.

The following selection is from Longfellow's "The Song of Hiawatha." Hiawatha was an ancient hero of the North American Indians, who believed that he had come down from heaven to help and teach them.

Read the selection carefully:

HIAWATHA'S CHILDHOOD.

At the door on summer evenings
Sat the little Hiawatha; [trees,
Heard the whispering of the pine-
Heard the lapping of the water,
Sounds of music, words of wonder;
"Minne-wawa!" said the pine-trees,
"Mudway-aushka!" said the water.

Saw the firefly, Wah-wah-taysee,
Flitting through the dusk of evening,
With the twinkle of its candle
Lighting up the brakes and bushes,
And he sang the song of children,
Sang the song Nokomis taught him:
"Wah-wah-taysee, little firefly.
Little, flitting, white-fire insect,
Little, dancing, white-fire creature,
Light me with your little candle,
Ere upon my bed I lay me,
Ere in sleep I close my eyelids!"

Forth into the forest straightway
All alone walked Hiawatha
Proudly, with his bow and arrows;
And the birds sang round him, o'er him,
"Do not shoot us, Hiawatha!"
Sang the robin, the Opechee,
Sang the bluebird, the Owaissa,
"Do not shoot us, Hiawatha!"
Up the oak-tree, close beside him,
Sprang the squirrel, Adjidaumo,
In and out among the branches,
Coughed and chattered from the oak-tree,
Laughed, and said between his laughing,
"Do not shoot me, Hiawatha!"

14. Interpretation.

What did Hiawatha call the firefly? Why did Hiawatha call the firefly "Little, dancing, white-fire creature"?

What is the difference between "brakes" and "bushes"?

What was Hiawatha's name for the robin? for the bluebird? for the squirrel?

What words in the poem exactly express the sound of the pine-trees? the sound of the water? the motion of the firefly? the sound made by the squirrel?

Can you think of any other words besides those used by Longfellow that would express the same thing?

If you like this selection, ask your teacher to read to you the whole of "Hiawatha's Childhood."

15. Oral Exercises.

a. Tell in your own words how Hiawatha spent his evenings.

b. Tell what you think Hiawatha could see and hear from his home.

c. Describe the little hunter as he looked when he went proudly into the forest.

16. Written Exercises.

a. Find five English words in the selection that you do not know. Learn their meanings in this selection.

b. Using "At the Door on Summer Evenings" as a subject or title, write a group of two or three sentences telling what you see and hear at your door on summer evenings.

c. Draw the picture suggested to your mind by the three lines beginning, "Forth into the forest."

d. Copy the following:

How surely the birds know their enemies! See how the wrens and robins and bluebirds pursue and scold the cat, while they take little or no notice of the dog! Even the swallow will fight the cat, and sometimes swoops down so near to its enemy that it is caught by a sudden stroke of the cat's paw.—*John Burroughs.*

e. Copy and learn by heart the following sentences:

(1) There is no royal road to learning.

(2) Down in the green and shady bed
A modest violet grew.

MEMORY GEMS.

I.

The world is so full of a number of things,
I'm sure we should all be as happy as kings.
—*Robert Louis Stevenson.*

II.

Bees don't care about the snow;
I can tell you why that's so:
Once I caught a little bee
Who was much too warm for me!
—*Frank Dempster Sherman.*

Section VII.

LITERATURE STUDY.

Read the following poem:

THE SONG OF THE SEEDS IN THE SPRING.

Little brown brother, oh! little brown brother,
  Are you awake in the dark?
Here we lie cozily, close to each other:
  Hark to the song of the lark—
"Waken!" the lark says, "waken and dress you;
  Put on your green coats and gay;
Blue sky will shine on you, sunshine caress you—
  Waken! 'tis morning—'tis May!"

Little brown brother, oh! little brown brother,
  What kind of flower will you be?
I'll be a poppy—all white, like my mother;
  Do be a poppy like me.
What! you're a sunflower? How I shall miss you
  When you're grown golden and high!
But I shall send all the bees up to kiss you;
  Little brown brother, good-bye.

—*Elizabeth Nesbit.*

17. Interpretation.

In what sort of place were the little brown brothers lying? How could it be called *cozy?*

How did the poppy and sunflower seeds come to be lying close together in the dark? What seeds have you seen coming up together?

What is meant by "Put on your green coats and gay"?

Why did the poppy seed say "good-bye"?

18. Oral Exercise.

Tell what you can about How Seeds Grow.

19. Written Exercises.

a. Using the first Memory Gem on page 20 as a title, write three sentences telling about some of the things in May that you enjoy.

b. Copy at home something about spring that you like. Bring it to school and read it aloud.

c. Copy and learn the following sentences:

(1) A soft answer turneth away wrath.
(2) A wise son maketh a glad father.
(3) There's nothing so kingly as kindness,
And nothing so royal as truth.

MEMORY GEMS.

I.

I'd laugh to-day, to-day is brief,
I would not wail for anything;
I'd use to-day that cannot last,
Be glad to-day and sing.—*Christina G. Rossetti.*

II.

Hearts, like doors, will ope with ease
To very, very little keys ;
And don't forget that two of these
Are : "Thank you, sir," and, "If you please."

III.

"There is none like to me!" says the Cub, in the pride of his earliest kill;
But the Jungle is large and the Cub he is small. Let him think and be still.—*Rudyard Kipling.*

Section VIII. HOW LANGUAGE IS WRITTEN.

Men used words, or tongue sounds, as signs of ideas long before they found a way to write language down. How could they write a sound? This was a hard problem, and thousands of years passed before it was solved. Did you ever think what a hard thing it would be for a savage to put a sound on paper?

20. Conversation.

Suppose I whistle long and low. How will you put that down on paper so as to keep a record of it? Probably the simplest way would be to try to make a picture of a man whistling; and this drawing shows the way in which a Dacotah Indian tried to write the word "whistle."

A savage, you observe, in his effort to write down the

idea in his mind, attempted to make a picture of it. This is the oldest kind of writing and is called **Picture-writing.**

Would you like to see some more Indian picture-writing? Well, this is the way an Indian named "Turtle-following-his-Wife," who lived in Indian Territory, wrote a letter to his son called "Little Man," who lived in Dacotah.

AN INDIAN LETTER.

The letter was drawn on a half sheet of ordinary writing paper, without a word written. It meant "Turtle-following-his-Wife says to Little Man, 'Come to me.' I send fifty-three dollars."

Can you see how it meant that? Little Man understood it, got the money from the agent, and went to his father.

The Chinese have another way of trying to write down ideas. This, for example, is their way of writing "sugar." You see it is not a picture, but a mere sign which stands for the idea. The trouble with this method of writing is that it requires a different sign for each separate idea; and in fact Chinese writing uses more than 30,000 different marks or signs. Think of having to learn to make 30,000 different signs of ideas!

It is time now to take up our own method of writing down ideas. Having seen the clumsiness of the Indian and Chinese attempts, you can appreciate the cleverness of the system we use.

This system was invented thousands of years ago, probably in Egypt. It is very simple when we know how to do it; but in some parts of the world people have not yet learned it.

If you ever stopped to count, you would find that all our words, or tongue sounds for ideas, taken together contain only forty-three distinct sounds. By representing these forty-three sounds by little marks, called **Letters**, we can put any word or tongue sound in our language on paper. And here you have one of the greatest inventions ever made. It has done more for the human race than any other single thing.

21. Oral Exercises.

a. Describe the way in which an Indian tried to write the word "whistle."

b. Describe in your own words the way in which an Indian tried to write a letter.

c. Explain in your own words the Chinese way of writing down ideas.

d. Make the sound that is represented by each of the following letters:

VOWELS.

ā (as in skāte)	ī (as in īce)	ŭ (as in ŭp)
ă (as in ăm)	ĭ (as in ĭll)	o͝o (as in fo͝od)
a̤ (as in a̤ll)	ō (as in ōld)	o͝o (as in fo͝ot)
ē (as in ēve)	ŏ (as in ŏdd)	oi (as in oil)
ĕ (as in nĕt)	ū (as in ūse)	ou (as in out)

CONSONANTS.

b d f g h j k l m n p
q r s t v w x z

22. Written Exercises.

a. Try to express in picture-writing of your own the following things:[1]

The sound of a bell	A rap on the door
A flash of lightning	The smell of smoke
Water	The air
Sugar	Strength
Salt	Tardiness

[1] *To the Teacher.*—Part of this exercise has purposely been made very difficult, perhaps impossible, in order to show the limitations of picture-writing.

b. Copy and learn by heart the following sentences:

(1) There are no gains without pains.—*Benjamin Franklin.*

(2) They that govern most make least noise.—*John Selden.*

(3) Nature teaches beasts to know their friends.—*William Shakespeare.*

MEMORY GEM.

In vain we call old notions fudge,
And bend our conscience to our dealing;
The Ten Commandments will not budge,
And stealing will continue stealing.
—*James Russell Lowell.*

Section IX. LITERATURE STUDY.

The following selection from Longfellow's "The Song of Hiawatha" tells how Hiawatha taught his people to write down ideas.

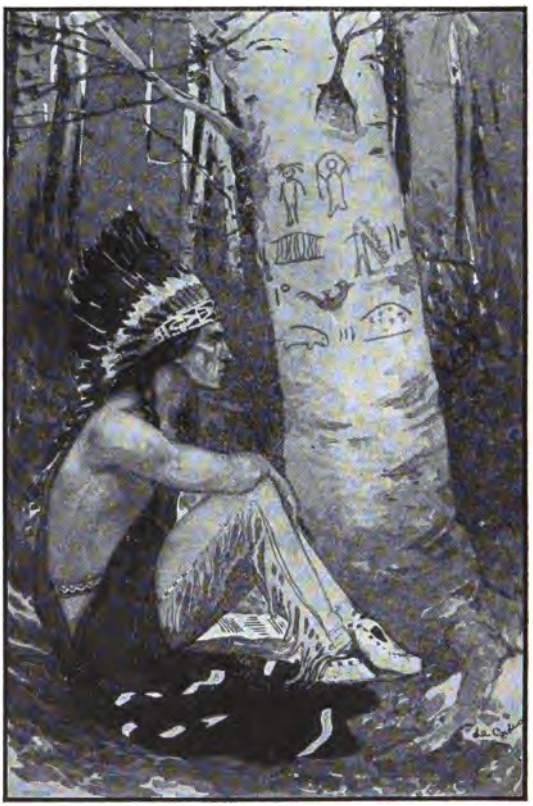
Read this poem carefully:

HIAWATHA'S PICTURE-WRITING.

In those days said Hiawatha,
"Lo! how all things fade and perish!
From the memory of the old men
Pass away the great traditions,
The achievements of the warriors,
The adventures of the hunters.

"Great men die and are forgotten,
Wise men speak; their words of wisdom
Perish in the ears that hear them,

Do not reach the generations
That, as yet unborn, are waiting
In the great, mysterious darkness.



PICTURE WRITING.

"On the grave-posts of our fathers
Are no signs, no figures painted;
Who are in those graves we know not,
Only know they are our fathers.

"Face to face we speak together,
But we cannot speak when absent,
Cannot send our voices from us
To the friends that dwell afar off."

Thus said Hiawatha, walking
In the solitary forest,
Pondering, musing in the forest,
On the welfare of his people.

From his pouch he took his colors,
Took his paints of different colors,
On the smooth bark of a birch-tree
Painted many shapes and figures,
Wonderful and mystic figures,
And each figure had a meaning,
Each some word or thought suggested.

For the earth he drew a straight line,
For the sky a bow above it;
White the space between for daytime,
Filled with little stars the night time;
On the left a point for sunrise,
On the right a point for sunset,
On the top a point for noontide,
And for rain or cloudy weather
Waving lines descending from it.

23. Interpretation.

In this selection find, if you can, four reasons why Hiawatha wanted his people to know how to write down ideas.

What is a tradition? What is a generation?

What did Hiawatha use for a pen or pencil? What did he use for ink? What did he write on?

How did he write "the earth"? How did he write "the sky"? How did he picture "daytime"? How did he draw "night time"? How did he represent "sunrise"? How did he write "sunset"? "noontide"? How did he picture "rain" and "cloudy weather"?

24. Oral Exercises.

a. Tell in your own words Hiawatha's reasons for picture-writing.

b. Describe Hiawatha's writing materials.

c. Describe some of his symbols.

d. Describe as fully as you can the material which we use in writing.

25. Written Exercises.

a. Write the following ideas as Hiawatha wrote them:

the earth	daytime	sunrise	noontide
the sky	night time	sunset	rain

b. Copy and learn by heart the following sentences:

(1) God helps those who help themselves.—*Algernon Sidney.*

(2) People who live in glass houses should not throw stones.

(3) The moon, that once was round and full,
Is now a silver boat.

SUMMARY OF INTRODUCTION.

A picture in the mind is called a Mental Picture.

Mental pictures are for short called Ideas.

We tell our ideas by means of Tongue Sounds.

A tongue sound used to indicate an idea is called a Word.

Words are written by representing their different sounds by little signs called Letters.

SUPPLEMENTARY WORK.

26. Oral Exercises.

a. Describe some animal that you often see, telling what it looks like, how it passes the time, and anything else you can tell about it that is interesting.

b. Describe the house or street in which you live, telling the things about it that interest you most.

c. Tell how you spent the last holiday, narrating especially the things you did that pleased or interested you.

d. Explain how some indoor game that you like is played. Try to make your explanation clear and interesting.

e. Give the reasons why you like winter better than summer, or summer better than winter.

f. Look carefully out of the window for a minute or two; then describe the different things

you saw, telling their size, color, shape, position, and anything else you wish.

g. Describe the picture brought before your mind by the words "at recess."

h. Tell why you think it would be worse to be blind than to be deaf, or, why you think it would be worse to be deaf than to be blind.

i. Which of the following words apply best to (1) the flight of birds; (2) trees in motion; (3) the sound of a brook; (4) the ringing of a bell?

bend	swoop	peal
sway	babble	circle
flutter	twist	chatter

j. Read the following story, and then tell it in your own words:

The Frog and the Ox.

"Oh, father," said a little frog to a big frog, sitting by the side of a pool, "I have seen such a terrible monster! It was as big as a mountain, with horns on its head. It had a long tail and hoofs divided in two."

"Tush, child, tush," said the old frog, "that was only Farmer White's ox. I can easily make myself as big; just you see." And he blew himself out. "Was he as big as that?" he asked. "Oh, much bigger than that," said the young frog.

Again the old frog blew himself out, and asked the young one if the ox was as big. "Bigger, father," was the reply, "much bigger."

Then the frog took a deep breath, and blew and swelled, and swelled and blew,—until he burst!

k. Find the picture you like best in this book. Tell its story.

l. Describe something you have made at home to give as a present. Tell how you made it.

27. Written Exercises.

a. Use the words below in sentences that tell something about Hiawatha:

birch-tree	hunter	arrows
timid	forest	ash-tree
leaped	antlers	secrets
chattered	haunches	rainbow

b. Copy and learn by heart as many of the following sentences as the teacher may direct:

(1) Procrastination is the thief of time.—*Edward Young.*

(2) Always take time to do your best.

(3) It is better to wear out than to rust out.—*Richard Henry Horne.*

(4) Can a leopard change his spots?

(5) Now came still evening on.—*John Milton.*

(6) Man is the only animal that can talk.

(7) The eye is called the window of the soul.

(8) Love thy neighbor as thyself.

c. Copy the following:

Bees, like the milkman, like to be near a spring. They water their honey, especially in a dry time. The liquid is then of course thicker and sweeter, and will bear diluting. Hence, old bee-hunters look for bee-trees along creeks and near spring runs in the woods.—*John Burroughs.*

d. Copy and learn by heart the following lines:

All the long August afternoon
The little drowsy stream
Whispers a melancholy tune,
As if it dreamed of June
And whispered in its dream.
— *William Dean Howells.*

e. Copy the following:

The life of birds is beset with dangers and mishaps of which we know little. One day, in my walk, I came upon a goldfinch with the tip of one wing securely fastened to the feathers of its rump, by what appeared to be the silk of some caterpillar. The bird, though uninjured, was completely crippled, and could not fly a stroke. Its little body was hot and panting in my hands, as I carefully broke the fetter. Then it darted away with a happy cry.—*John Burroughs.*

f. Tell something interesting that you once saw in a walk.

g. Tell what you can see from the window of your room at home.

h. Draw the picture which is suggested to your mind by the following description:

Beside him stood a big billy-goat harnessed to a two-wheeled cart made of a soap-box.—*Frank Hopkinson Smith.*

28. Oral and Written Exercises.

a. Give an account of a Fishing Excursion, arranging your thoughts in the following order:

(1) Who were in the party.
(2) The journey.
(3) The place.
(4) The fishing.

b. Tell as many interesting things as you can about some dog that you know, arranging your thoughts as follows:

(1) His kind.
(2) His appearance.
(3) His name.
(4) His home.
(5) His food.
(6) His habits.

c. Read the following true story, and then tell it in your own words:

A tame fox that was kept in a stable-yard had managed to strike up a friendship with several of the dogs, and would play with them. But he could never induce the cats to approach him. Cats are very sensitive in their nostrils, and could not endure the odor of the fox.

The fox soon learned that the cats would not come near him, and made use of his knowledge to cheat them of their breakfast. As soon as the servant poured out the cats' allowance of milk, the fox would run to the spot and walk about the saucer, well knowing that the cats, the rightful owners, would not approach the defiled locality. Day after day the cats lost their milk, until the stratagem was discovered, and the milk was placed in a spot where it could not be reached by the fox.

d. Write the story in your own words and give it a good title.

e. Write a story about an animal you know that played a clever trick on another animal or on some person.

f. Talk with your teacher about your games. Write a group of sentences about your Favorite

Game, telling what it is, when you play it, how it is played, with whom you play it, and anything else about it that you please.

BOOK I

LESSONS IN LANGUAGE AND LITERATURE

Chapter I

The Writing of Names

Section X. HOW NAMES OF PERSONS ARE WRITTEN.

Copy the following sentences:

1 S is for Sinbad, with the old man, his rider.

2 T is for Tom Thumb, who was killed by a spider.

3 The first steamboat was built by Robert Fulton.

4 The poem about Hiawatha was written by Henry Wadsworth Longfellow.

29. Conversation.

How many persons are mentioned in these sentences? How many words are in the name of each? With what kind of letter does each word in each name begin?

Each word in the name of a person should begin with a capital.

30. Oral Exercise.

Tell your classmates about some interesting person you have heard of. If they already know about the person, let them help you to tell the things that make him or her interesting.

31. Written Exercises.

a. Write the full names of the following persons:

(1) Yourself.
(2) Your father.
(3) Your brothers and sisters.
(4) Three of your friends.
(5) Your teacher.
(6) The author of "Rab."

b. Write five sentences in which you use the full names of persons.

c. Write a story about some person.

MEMORY GEMS.

I.

The man that hails you Tom or Jack,
And pròves, by thumping on your back,
His sense of your great merit,
Is such a friend that one had need
Be very much his friend indeed
To pardon or to bear it.— *William Cowper.*

II.

The inner side of every cloud is bright and shining;
I therefore turn my clouds about,
And always wear them inside out
To show the lining.

Section XI. LITERATURE STUDY.

Read this poem aloud and tell your classmates what you would have done had you had the naming of the baby sister:

Choosing a Name.

I have got a new-born sister;
I was nigh the first that kissed her.
When the nursing woman brought her
To papa, his infant daughter,
How papa's dear eyes did glisten!—
She will shortly be to christen;
And papa has made the offer
I shall have the naming of her.

Now I wonder what would please her,—
Charlotte, Julia, or Louisa?
Ann and Mary, they're too common;
Joan's too formal for a woman;
Jane's a prettier name beside,
But we had a Jane that died.
They would say, if 'twas Rebecca,
That she was a little Quaker.

Edith's pretty, but that looks
Better in old English books;
Ellen's left off long ago;
Blanche is out of fashion now.
None that I have named as yet
Are so good as Margaret.
Emily is neat and fine;
What do you think of Caroline?

How I'm puzzled and perplexed
What to choose or think of next!

THE LITTLE SISTER

I am in a little fever
Lest the name that I should give her
Should disgrace her or defame her;—
I will leave papa to name her.

—*Mary Lamb.*

Section XII. HOW INITIALS ARE WRITTEN.

Compare the following ways of writing the same name:

Henry Wadsworth Longfellow
Henry W. Longfellow
H. W. Longfellow

You see that sometimes, instead of writing a person's name in full, we prefer to shorten it by writing only the first letter of one or both of the first words in the name.

The first letter of a word is called its **Initial.**

In deciding whether to use initials or not, it is well to follow the custom of the owner of the name—that is, to write a name as the owner writes it.

When an initial is used instead of a name, it should be written as a capital, and be followed by a period.

32. Written Exercises.

a. Write the following names, using the initial instead of the middle word:

Charles Francis Adams, John Greenleaf Whittier, William Tecumseh Sherman.

b. Write the following names, using initials for all but the last word:

Oliver Wendell Holmes, Elizabeth Barrett Browning, James Russell Lowell.

c. Write your own name, using initials for one or two of the words.

d. Write the names of six persons you know, using initials for one or two of the words in each name.

e. Copy the following sentences:

(1) What poem in this book was written by R. L. Stevenson?

(2) The tomb of General U. S. Grant is in New York.

(3) In the name W. C. Redfield, *C* stands for Convenience.

(4) The Story of a Bad Boy was written by T. B. Aldrich.

(5) H. H. stands for Helen Hunt Jackson, who wrote the poem, "October's Bright Blue Weather."

MEMORY GEMS.

I.

What's in a name? That which we call a rose,
By any other name would smell as sweet.
— *William Shakespeare.*

II.

Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands.
But he that filches from me my good name
Robs me of that which not enriches him,
And makes me poor indeed.— *William Shakespeare.*

Section XIII. LITERATURE STUDY.

Read the following story:

A Story of Washington.

During the Revolutionary War, the corporal of a little band of soldiers was giving orders about a heavy beam which they were trying to raise to the top of a wall. It was almost too heavy for them, and the voice of the corporal was often heard shouting, "Heave away! There it goes! Heave ho!"

A man in citizen's clothes was passing, and asked the corporal why he did not help the men. Very much aston-

ished, the corporal replied, with the pomp of an emperor, "Sir, I am a corporal!"

"You are, are you?" replied the officer; "I was not aware of that;" and taking off his hat he bowed, saying, "I ask your pardon, Mr. Corporal."

Upon this he put his shoulder to the beam and pulled until the sweat stood on his forehead. When the beam was right, he turned to the corporal, saying, "Mr. Corporal, when you have another such job and have not men enough, send for your commander-in-chief, and I shall gladly come to help you a second time."

The corporal was thunderstruck. It was Washington.

33. Oral Exercise.

Tell this story in your own words, giving it a better title if you can.

34. Written Exercises.

Write complete sentences of your own which tell—

Who was giving orders, and what they were about; what part the corporal was taking in the work; who came along; what the newcomer said; how the corporal replied; what the stranger did; what he said as he went away; and who he was.

MEMORY GEMS.

I.

Lives of great men all remind us
We can make our lives sublime,
And departing, leave behind us
Footprints on the sands of time.
—*Henry Wadsworth Longfellow.*

II.

A good name is rather to be chosen than great riches.

Section XIV. HOW TITLES ARE WRITTEN.

If your grocer's name were Bartlett and you were to go to his store for coffee, would you call him "Bartlett"? What would you call him? What would he think of you if you called him by his plain name?

If his wife's name were Mary, would you speak of her as "Mary Bartlett"? What would you call her?

A term of respect or courtesy added to a name is called a **Title.**

The title sounded "mis-ter" is always written **Mr.**

The title sounded "mis-ez" is always written **Mrs.**

Mr. is used before the name of a man. Example: Mr. Edward G. Coy.

Mrs. is used before the name of a married woman. Example: Mrs. Edwin J. McKee.

The proper title for a boy who is too young to be called **Mr.** is **Master.** Example: Master Horace Newton.

The title for a girl or woman who is unmarried is **Miss.** Example: Miss Helen Gould.

The proper title for a physician is **Doctor.** The written abbreviation of **Doctor** is **Dr.** Example: Dr. Edward J. Ill.

The proper title for a clergyman is **Reverend.** In writing, **Reverend** is usually abbreviated into **Rev.** Example: Rev. Henry Ward Beecher.

If a father and his son have the same name, **Jr.** is written after the son's name. This is an abbreviation for **Junior,** "younger." Example: Charles H. Welles, Jr.

Every title added to a name should begin with a capital letter.

If a title is abbreviated, it should be followed by a period.

35. Oral Exercise.

Read the following story, and then tell it in your own words:

A young American who had broken an appointment with Dr. Franklin, came to him the following day prepared to make his peace with an apology. He was making a tiresome excuse when Dr. Franklin stopped him, saying, "My dear boy, say no more. You have, indeed, said too much already. For he who is good at making an excuse, is seldom good at anything else."

36. Written Exercises.

a. Using the proper title, write the names of the following persons:

(1) Yourself.
(2) Your father.
(3) A girl whom you know.
(4) A clergyman whom you know.
(5) Your mother.
(6) Your teacher.
(7) A boy whom you know.
(8) A physician whom you know.

b. Copy or write from dictation the following:

The best doctors in the world are Doctor Diet, Doctor Quiet, and Doctor Merryman.—*Dean Swift.*

c. Write in your own words the story of Dr. Franklin.

d. Write the titles of as many famous men as you can recall.

MEMORY GEM.

The heights by great men reached and kept
Were not attained by sudden flight,
But they while their companions slept
Were toiling upward in the night.
—*Henry Wadsworth Longfellow.*

Section XV. LITERATURE STUDY.

A FLOOD IN THE CHIMNEY.

There having been a heavy rain yesterday, a nest of chimney swallows was washed down the chimney into the fireplace of one of the front rooms. My attention was called to them by most obstreperous twitterings, and looking behind the fireboard, I discovered three young birds clinging with their feet against the jambs, looking at me open-mouthed and all clamoring together so as quite to fill the room with the short, eager, frightened sounds. The old birds, by certain signs upon the floor of the room, appeared to have fallen victims to the appetite of the cat.

The maid provided a basket with cotton wool, into which the poor little babies were put, and I tried to feed them with soaked bread, of which, however, they did not eat with much relish. I hung the basket out of the window in the sunshine, and upon looking in, an hour after, found that two of the birds had escaped. The other was much injured, and I was not sorry when it died. They were so well grown that they might, I suppose, have been able to shift for themselves.—*Nathaniel Hawthorne.*

37. Interpretation.

Observe in what an easy and delightful way Hawthorne relates common, everyday occurrences so that they are interesting. The charm lies in the simplicity and feeling of the narrative.

What drew Hawthorne's attention to the disaster in the chimney? What is the meaning of *obstreperous?*

What words suggest most vividly the fright of the young birds?

Why do you think the author did not tell what the "certain signs on the floor" were?

How did the maid try to build a new nest for the birds?

What does this sketch show you about Hawthorne?

38. Oral Exercises.

a. Tell the story in your own words.

b. If you ever knew an accident to happen to birds or animals, tell your classmates about it in as interesting a way as you can.

39. Written Exercises.

a. Write sentences of your own which tell—

What happened in the chimney; how Hawthorne learned it; what he saw when he looked; what he heard; what ame of the old birds; how the maid tried to make a new ; how the young birds were fed; what became of them.

b. Imagine yourself one of the young birds that flew away, and tell the story of what happened as it would seem to the bird.

MEMORY GEMS.

I.

How beautiful is the rain!
After the dust and heat
In the broad and fiery street,
In the narrow lane—
How beautiful is the rain!
—*Henry Wadsworth Longfellow.*

II.

Chippy, Chippy, Chirio,
Chippy, Chippy, Chirio,
Not a man in Dario,
Can catch a Chippy, Chippy, Chirio.
—*John Burroughs.*

Section XVI. HOW I AND O ARE WRITTEN.

Copy the following rhymes:

I.

I would if I could; if I couldn't, how could I?
I couldn't unless I could, could I?

II.

"Old woman, old woman, old woman," quoth I,
"O whither, O whither, O whither, so high?"

With what kind of letters are the words *I* and *O* written?

The words I and O should always be written with capital letters.

40. Oral Exercise.

Imagine yourself a penny. Tell your adventures for a day or a week, mentioning where you went, what you saw, what you did, and how you felt.

41. Written Exercises.

a. Write the Oral Exercise.

b. Learn one of the following poems; then write it from memory:

O Lady Moon, your horns point toward the east:
Shine, be increased;
O Lady Moon, your horns point toward the west:
Wane, be at rest.—*Christina G. Rossetti.*

In winter, I get up at night
And dress by yellow candle light;
In summer, quite the other way,
I have to go to bed by day.
And does it not seem strange to you,
When all the sky is clear and blue,
And I should like so much to play,
To have to go to bed by day?
—*Robert Louis Stevenson.*

BUTTERCUPS.

The buttercups with shining face
Smile upward as I pass.
They seem to lighten all the place
Like sunshine in the grass.

And though not glad nor gay was I,
When first they came in view;
I find when I have passed them by,
That I am smiling too.—*S. J. Day.*

Section XVII.

LITERATURE STUDY.

Study the following poem so as to be able to read it aloud to the class: [1]

WHEN THE LITTLE BOY RAN AWAY.

When the little boy ran away from home,
The birds in the tree top knew,
And they all sang, "Stay!" but he wandered away
Under the skies of blue.
And the wind came whispering from the tree,
"Follow me, follow me!"
And it sang him a song that was soft and sweet
And scattered the roses before his feet
That day, that day
When the little boy ran away.

[1] *To the Teacher.*—The children will delight in the dramatic quality of this poem, especially if the teacher is a sympathetic reader. Give the dramatic instinct, inherent in all children, free play as they read the poem aloud.

The violets whispered, "Your eyes are blue
And lovely and bright to see,
And so are mine, and I'm kin to you,
So dwell in the light with me,"
But the little boy laughed, while the wind in glee
Sang, "Follow me, follow me!"
And the wind called the clouds from their home in the skies
And said to the violet, "Shut your eyes!"
That day, that day
When the little boy ran away.

Then the wind played leapfrog over the hills
And twisted each leaf and limb;
And all the rivers and all the rills
Were foaming mad with him.
And 'twas dark as the darkest night could be,
But still came the wind's voice, "Follow me!"
And over the mountain and up from the hollow
Came echoing voices with, "Follow him, follow!"
That awful day,
When the little boy ran away.

Then the little boy cried, "Let me go, let me go!"
For a scared, scared boy was he.
But the thunder growled from a black cloud, "No!"
And the wind roared, "Follow me!"
And an old gray owl from a tree top flew,
Saying: "Who are you-oo? Who are you-oo?"
And the little boy sobbed, "I'm lost away,
And I want to go home where my parents stay."
O, the awful day
When the little boy ran away!

Then the moon looked out from a cloud and said:
"Are you sorry you ran away?
If I light you home to your trundle bed,
Will you stay, little boy, will you stay?"
And the little boy promised—and cried and cried—
He never would leave his mother's side,
And the moonlight led him over the plain;
And his mother welcomed him home again.
But, O, what a day
When the little boy ran away!—*Anonymous.*

42. Interpretation.

What part did the wind play in this little boy's day? the violet? the moon? the birds?

What were the things that made the little boy wish to run away?

What were the things that made him wish to return home?

Which words best imitate the sound of the things they describe?

Which lines do you like best?

43. Oral Exercises.

a. Tell in your own words the story of the little boy who ran away.

b. Tell a story about one of the following subjects:

1. The wind.
2. The violets.
3. The moon.
4. An owl.

44. Written Exercises.

a. Copy the lines in "When the Little Boy Ran Away" that you like best, and draw a picture of what they suggest to you.

b. Write a story of how some one you know ran away from home. Put some pretty pictures into your story and group your thoughts into one or two paragraphs.

c. Copy and learn by heart the following verses:

The alder by the river
  Shakes out her powdery curls;
The willow buds in silver
  For little boys and girls.

The little birds fly over—
  And oh, how sweet they sing!
To tell the happy children
  That once again 'tis spring.

—*Celia Thaxter.*

MEMORY GEMS.

I.

Who aimeth at the sky,
Shoots higher much than he who means a tree.

—*George Herbert.*

II.

I wandered lonely as a cloud
  That floats on high o'er vales and hills,
When all at once I saw a crowd,
  A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

—*William Wordsworth.*

Section XVIII. HOW NAMES OF PLACES ARE WRITTEN.

Read the following sentences:

1. Mr. Cleveland called his summer home Gray Gables.
2. Yale University is at New Haven.
3. Mr. Carlisle lives on Seventh Street.
4. The capital of Tennessee is Nashville.
5. Shakespeare lived in England.
6. The highest mountain in North America is Mt. Wrangel.

How many names of places can you count in these sentences?

With what kind of letter does each begin?

Names of places should begin with a capital letter.

The words *Street*, *Avenue*, and *County* are sometimes shortened or abbreviated in writing, the abbreviation being marked as usual by a period; as,

St.—Street
Ave.—Avenue
Co.—County

Usually it is better to write these words in full.

45. Oral Exercise.

Describe for your teacher the pleasantest place you have visited.

46. Written Exercises.

a. Write sentences answering the following questions:

(1) On what river is St. Louis?
(2) Where did the Pilgrim Fathers land?
(3) Which continent is the largest?
(4) What city would you most like to visit?
(5) In what state do you live?
(6) On what street is the schoolhouse?
(7) What is the highest mountain or hill that you have seen?
(8) What is the largest body of water you have seen?

b. Describe a brook, a river, or a lake as seen from some high and distant place.

c. Describe the same brook, or river, or lake as seen from its bank or shore, trying to use some words that imitate by their sound the thing they stand for.

d. Write a paragraph about the street on which you live, trying to use words that by their sound imitate the thing they stand for.

e. Write the Oral Exercise.

MEMORY GEMS.

I.

The river sloped
To plunge in cataract, shattering on black blocks
A breadth of thunder. —*Alfred Tennyson.*

II.

The sobered robin, hunger-silent now,
Seeks cedar-berries blue, his autumn cheer.
—*James Russell Lowell.*

Section XIX. LITERATURE STUDY.

The following extract is from the "Second Jungle Book." This and the "First Jungle Book" are two of the best animal books ever written.

THE LAW OF THE JUNGLE.

Now this is the Law of the Jungle
—as old and as true as the sky;
And the Wolf that shall keep it
must prosper, but the Wolf that
shall break it must die.

Wash daily from nose-tip to tail-tip; drink deeply but never too deep;
And remember the night is for hunting, and forget not the day is for sleep.

The Jackal may follow the Tiger, but, Cub, when thy whiskers are grown,
Remember the Wolf is a hunter—go forth and get food of thine own.

When Pack meets with Pack in the Jungle, and neither will go from the trail,
Lie down till the leaders have spoken—it may be fair words shall prevail.

. . . . . .

Now these are the Laws of the Jungle, and many and mighty are they;
But the head and the hoof of the Law, and the haunch and the hump is—Obey! —*Rudyard Kipling.*

47. Interpretation.

Do you think these are sensible laws for wild animals? Which of them would be wise for you and me to follow? Which of them would not be good for us?

What does the third stanza mean?

Can you think of an instance where it would be a good thing for boys and girls to obey the law in the fourth stanza? Do you know of any quarrels or difficulties that have been settled by following this advice?

Which of the laws would be a good motto for a soldier? Would it be as good for a boy or a girl? for a class? Choose the best writer in your class to put it on the blackboard.

48. Oral Exercise.

Tell what you know about Wolves. Arrange your thoughts in the following order:

(1) Where they live.

(2) Appearance.

(3) How they live: dwellings, food, etc.

(4) Character, as shown in their actions to animals and man. Tell a story you have heard or read to illustrate this.

49. Written Exercise.

Write the Oral Exercise in four paragraphs. Do not begin with the word "wolves." Try to make your first sentence very interesting to your readers.

MEMORY GEMS.

I.

June! June! June!
Low croon
The brown bees in the clover
Sweet! Sweet! Sweet!
Repeat
The robins, nested over.—*Avis Gray.*

II.

He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city.

Section XX. HOW NAMES OF MONTHS ARE WRITTEN.

Copy the following lines, and commit them to memory:

Thirty days hath September,
April, June, and November;
All the rest have thirty-one,
Excepting February alone,
Which hath but twenty-eight in fine,
Till Leap-year gives it twenty-nine.

Which words are names of months? With what kind of letter does each begin?

Names of Months should always begin with a capital letter.

50. Oral Exercises.

a. Tell your classmates which three months you like best, and why you like them.

b. Name as many winter sports and summer sports as you can, and tell in which months they are played.

c. Read aloud the following lines, and tell which month they describe best:

The mellow year is hasting to its close;
The little birds have almost sung their last,
Their small notes twitter in the dreary blast—
That shrill-piped harbinger of early snows.
—*Hartley Coleridge.*

51. Written Exercises.

a. Write in order the names of the summer and winter months, telling the number of days in each. Vary your form of expression as in the following models:

January has —— days.

Or,

In January there are —— days.

b. Write sentences answering the following questions. Vary your expressions as in the models:

In —— the days are longest.

Or,

—— brings us the longest days.

(1) In which month are the nights longest?

(2) In which month does St. Valentine's Day come? Independence Day? Washington's Birthday?

c. Copy or write from dictation the following:

(1) February makes a bridge, and March breaks it.— *George Herbert.*

(2) Oh, the lovely fickleness of an April day!— *William Hamilton Gibson.*

(3) Winter lingering chills the lap of May.— *Goldsmith.*

d. Copy or write from dictation the following:

The October day is a dream, bright and beautiful as the rainbow, and as brief and fugitive. The same clouds and the same sun may be with us on the morrow, but the rainbow will have gone. There is a destroyer that goes abroad by night. He fastens upon every leaf, and freezes out its last drop of life, and leaves it on the parent stem, pale, withered, and dying.—*William Hamilton Gibson.*

e. Copy the Memory Gem below which pleases you most:

MEMORY GEMS.

I.

A leafy May and a warm June,
Bring on a harvest very soon.

II.

O what is so rare as a day in June!
Then, if ever, come perfect days.
—*James Russell Lowell.*

III.

The stormy March is come at last,
With wind, and cloud, and changing skies;
I hear the rushing of the blast,
That through the snowy valley flies.
—*William Cullen Bryant.*

IV.

Ah, March! we know thou art
Kind-hearted, spite of ugly looks and threats,
And, out of sight, art nursing April's violets.
—*Helen Hunt Jackson.*

V.

When April winds
Grew soft, the maple burst into a flush
Of scarlet flowers. The tulip-tree, high up,
Opened, in airs of June, her multitude
Of golden chalices to humming birds
And silken wing'd insects of the sky.
—*William Cullen Bryant.*

From "Pastoral Days."—Copyright, 1880, by Harper & Brothers.

Section XXI.

LITERATURE STUDY.

Read the following poem:

October's Bright Blue Weather.

O sun and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather.

When loud the bumble-bee makes haste,
  Belated, thriftless vagrant,
And goldenrod is dying fast,
  And lanes with grapes are fragrant;

When gentians roll their fringes tight
  To save them for the morning,
And chestnuts fall from satin burrs
  Without a word of warning;

When on the ground red apples lie
  In piles like jewels shining,
And redder still on old stone walls
  Are leaves of woodbine twining;

When all the lovely wayside things
  Their white-winged seeds are sowing,
And in the fields, still fair and green,
  Late aftermaths are growing;

When springs run low, and on the brook,
  In idle golden freighting,
Bright leaves sink noiseless in the hush
  Of woods, for winter waiting;

O sun and skies and flowers of June,
  Count all your boasts together,
Love loveth best of all the year
  October's bright blue weather.

—*Helen Hunt Jackson.*

52. Interpretation.

What months does the poet compare? Which does she prefer?

What beautiful things of June does she mention?

Read the lines which call up pretty pictures to you. Which do you like best? If you were an artist, which would you choose to paint a picture about? What colors would you have to use?

Explain what is meant by *satin burrs; late aftermaths; thriftless vagrant.*

What pleasant things of October are mentioned in the poem?

What are some of the "lovely wayside things" that sow their white-winged seeds? What sounds are called up to the mind by the poem?

How is it that poets see so much beauty in common things? Perhaps if we looked closer at things about us, we should see more beauty.

Did you ever walk through the woods when they were hushed and waiting for winter? Tell about it.

Do you agree with the poet that October is the best month of all the year?

53. Oral Exercise.

Imagine that you are one of the months. Tell how you are dressed, what you bring with you, how you speak, what you do, and how you make people feel.

54. Written Exercises.

a. Copy the first two lines of the fifth stanza, and illustrate the lines by drawing pictures of some of the "white-winged seeds" you have seen.

b. Express the thought of the first two lines of the fifth stanza without using the exact words of the poet.

c. Copy or write from dictation the following selection:

Those who are really awake to the sights and sounds which the procession of the months offers them, find endless entertainment and instruction. Yet there are great multitudes who are present at as many as threescore and ten performances, without ever really looking at the scenery, or listening to the music, or observing the chief actors.—*Oliver Wendell Holmes.*

d. Write the Oral Exercise.

MEMORY GEMS.

I.

A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.

—*Samuel Taylor Coleridge.*

II.

In the parching August wind,
Cornfields bow the head,
Sheltered in round valley depths,
On low hills outspread.

—*Christina G. Rossetti.*

III.

When April steps aside for May,
Like diamonds all the raindrops glisten;
Fresh violets open every day:
To some new bird each hour we listen.

—*Lucy Larcom.*

IV.

Close at hand the basket stood
With nuts from brown October's wood.
—*John Greenleaf Whittier.*

V.

The sun that brief December day
Rose cheerless over hills of gray,
And, darkly circled, gave at noon
A sadder light than waning moon.
—*John Greenleaf Whittier.*

Section XXII. HOW NAMES OF DAYS ARE WRITTEN.

Copy the following lines:

How pleasant is Saturday night,
When I've tried all the week to be good,
Not spoken a word that was bad,
And obliged every one that I could.

Which word is the name of a day? With what kind of letter does it begin?

The names of the days of the week, like the names of months, should always begin with capital letters.

55. Oral Exercise.

Tell the story of what you did yesterday, or on the last holiday. Omit things that are not interesting, but do not simply say you got up in the morning, ate your breakfast, and worked or played. Tell the little things that kept you busy and happy, and thus make your story interesting.

56. Written Exercises.

a. Write a sentence about each of the days on which you go to school.

b. Write one or more sentences telling what you would like to do best on the last day of this week.

c. Write a group of sentences telling what you did on the first day of this week.

d. Copy and learn by heart the following poem:

TO-DAY.

So here hath been dawning
  Another blue day;
Think, wilt thou let it
  Slip useless away?

Out of Eternity
  This new day is born;
Into Eternity,
  At night will return.

Behold it aforetime
  No eye ever did;
So now it forever
  From all eyes is hid.

Here hath been dawning
  Another blue day;
Think, wilt thou let it
  Slip useless away?

—*Thomas Carlyle.*

MEMORY GEM.

To all, to each, a fair good night,
And pleasing dreams, and slumbers light.

Section XXIII. LITERATURE STUDY.

Long ago a beautiful statue stood in one of the ancient Greek cities. Every trace of it has now disappeared, but a conversation between a traveler and the statue has been preserved.

OPPORTUNITY.

"What is thy name, O statue?"
"I am called Opportunity."
"Who made thee?"
"Lysippus."
"Why art thou on thy toes?"
"To show that I stay but a moment."
"Why hast thou wings on thy feet?"
"To show how quickly I pass by."
"But why is thy hair so long on thy forehead?"
"That men may seize me when they meet me."
"Why, then, is thy head so bald behind?"
"To show that when I have once passed I cannot be caught."

57. Interpretation.

Where in the city do you think this statue stood?

What lesson did Lysippus wish to teach the passer-by?

Read aloud the poem "To-day" on page 70.

Tell in what way the thought of the poet is like that of Lysippus.

Tell to your classmates a proverb that expresses a similar thought.

Which of these ways of expressing this thought is to you the most beautiful?

58. Written Exercise.

Write a composition—that is, one or more paragraphs—about the statue. Tell—

(1) Where it stood.
(2) Who made it.
(3) How it looked.
(4) What its purpose was.

Section XXIV. HOW DATES ARE WRITTEN.

Copy the following sentences:

1 The battle of Manila Bay was fought on Sunday, the first day of May, in the year 1898.

2 The battle of Manila Bay was fought Sunday, May 1, 1898.

The day, month, and year when an event occurs are together called the **Date** of the event.

In writing dates it is customary to use the form given in the second sentence.

The day of the week is often omitted; thus:

The battle of Manila Bav was fought May 1, 1898.

The name of the day of the week, the number of the day of the month, and the number of the year should be separated by commas.

The longer names of months are sometimes abbreviated, the abbreviation being marked by a period, as follows:

Jan.=January	Sept.=September
Feb.=February	Oct.=October

59. Oral Exercise.

Tell about a Nutting Trip, a Picnic, or a Skating Party, arranging your thoughts in some such order as the following:

(1) When
(2) Kind of day
(3) Companions
(4) Place
(5) Surroundings
(6) Sports
(7) Special incidents
(8) Return

60. Written Exercises.

a. Copy the following sentences:

(1) The first Independence Day was July 4, 1776.

(2) President McKinley became President of the United States March 4, 1897.

(3) The birthday of a great American comes on February 22.

b. Write sentences giving the following dates:

(1) To-day.
(2) The day of your birth.
(3) The discovery of America.
(4) The next autumn holiday.
(5) A winter holiday of last year.
(6) The spring holiday this year.
(7) The summer holiday next year.

c. Write the Oral Exercise.

MEMORY GEM.

Count that day lost whose low descending sun
Views from thy hand no worthy action done.

—*Staniford.*

Section XXV. LOST.

Look at the frontispiece intently for a few minutes. What story does the artist have to tell you?

Do you think there is any chance that the sheep will live through the storm? What could happen to save them?

What are they trying to do? What do their faces tell you?

What do the faithful dogs seem to be saying?

Where is the shepherd?

How has the artist shown the fierceness of the storm?

How has he made you feel the bitter cold? the sad plight of the lost sheep?

61. Oral Exercise.

Tell the story suggested by the picture. Arrange your thoughts in the following order:

(1) The sheep and their keepers.
(2) How the furious storm overtook them.
(3) How they lost their way.

62. Written Exercise.

Write the story called for in the Oral Exercise.

MEMORY GEM.

God made all the creatures and gave them our love and our fear,
To give sign, we and they are His children, one family here.
—*Robert Browning.*

SUMMARY OF CHAPTER I.

Each word in the Name of a Person should begin with a capital letter.

When an Initial is used instead of a name, it should be written as a capital and be followed by a period.

Every Title added to a name should begin with a capital letter.

If a title is abbreviated, a period should be placed after it.

The words I and O should always be written as capital letters.

Names of Places should begin with capitals.

Names of Months should begin with a capital letter.

Names of Days should begin with a capital letter.

The day, month, and year when an event occurs are together called the Date of the event.

The day of the week, the day of the month, and the year should be separated by commas.

SUPPLEMENTARY WORK.

63. Oral Exercises.

a. Give reasons for the use of capital letters in the following selections:

1. The maple puts her corals on in May.
2. Mistress Mary, quite contrary,
   How does your garden grow?
3. Till at length into Aix Roland galloped and stood.
4. Monday's child is fair of face.
5. O, listen, listen, ladies gay!
6. Queen Victoria loved to stay at Balmoral Castle.

b. The following was written by a young girl in a school in New York. Can you guess what she had in mind?

I belong to a large family. Some of my brothers are tall and some are short, some large and some small. Some are very noisy, others talk more quietly. A great many of us were born in a foreign country, but we all have the same facial expression and speak the same language. You will think that I have very bad manners when I tell you that I always keep my hands before my face, and never remove them under any circumstances. I am somewhat deformed, as one of my arms is longer than the other, but that does not hinder my usefulness. I am a person of great activity, always moving while standing still. You will find one or more of my family in every household. What am I?

c. Choose a clock, a plant, a picture, or something else in the room, and keep your choice a secret. Then describe the thing without naming it, and see if your classmates can tell what it is. Example:

In marble walls as white as milk,
Lined with skin as soft as silk;
Within a fountain crystal clear,
A golden apple doth appear.
No doors there are to this stronghold—
Yet thieves break in and steal the gold.
(*An Egg.*)

d. Let two persons in the class choose sides for a debate, and then discuss the following question:

"Is it pleasanter to live in the city than in the country?"

e. Tell a story about one of the following subjects:

(1) How a little boy helped a big one.
(2) What the brook saw as it flowed toward the sea.
(3) How to make a kite.
(4) How to take care of house plants.
(5) How to care for a canary.

f. Can you name this flower?

There is a flower, a little flower,
With silver crest and golden eye,
That welcomes every changing hour,
And weathers every sky.—*James Montgomery.*

g. Tell your classmates about your last excursion into the country, mentioning particularly the things that pleased you most.

h. Read the following story; then tell it in your own words:

THE FOX AND THE CROW.

A fox once saw a crow fly off with a piece of cheese in its beak and light on a branch of a tree. "Good-day, Mistress Crow," he cried. "How well you are looking to-day! how glossy your feathers! how bright your eye! Let me hear but one song from you, that I may greet you as Queen of the Birds."

The crow, highly flattered, lifted up her head and began to caw her best; but the moment she opened her mouth the piece of cheese fell to the ground, only to be snapped up by Master Fox.

64. Written Exercises.

a. Copy or write from dictation these proverbs. Think what each means. Choose the one your class needs most to remember and write it on the board:

(1) Hunger is the best sauce.

(2) Strike when the iron is hot.

(3) Time and tide wait for no man.

(4) He that plants trees loves others besides himself.

b. Write three proverbs that you know, and tell your teacher what each means.

c. Copy or write from dictation the following sentences:

(1) Out of debt is out of misery.

(2) The child is father to the man.

(3) Wishing, of all employments, is the worst.
—*Edward Young.*

(4) The laws of nature are the thoughts of God.

(5) The noblest mind the best contentment has.—*Edmund Spenser.*

d. Write the names of five poets whose poems are in this book. Use initials for the first two words in each name.

e. Describe a tree as it looks from a distance. Then describe the same tree as it looks when we stand under it.

f. Write five questions in which you use the names of places.

g. Copy the following sentences, filling in the blanks:

(1) —— —— is President of the United States.
(2) The —— river rises in the State of ——.
(3) William II is —— of ——.
(4) —— —— wrote "The Sandpiper."
(5) —— —— painted the picture called "The Balloon."
(6) —— —— in our class writes interesting compositions.
(7) Our teacher's name is —— ——.

h. Copy or write from dictation the following:

The eagle is a bird of large ideas. He embraces long distances. The continent is his home. I never look upon one without emotion. I follow him with my eye as long as I can. I think of Canada, of the Great Lakes, of the Rocky Mountains, of the wild and sounding seacoast. The waters are his, and the woods and the inaccessible cliffs. He pierces behind the veil of the storm, and his joy is in height and depth and vast spaces.—*John Burroughs, adapted.*

i. Copy and learn by heart the following stanzas:

THE EAGLE.

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

—*Alfred Tennyson.*

j. Tell about something that happened to you on a very windy day.

k. Write a story about anything you choose.

l. Draw the picture which is presented to your mind by one of the following extracts:

Between the andiron's straddling feet
The mug of cider simmered slow,
The apples sputtered in a row.
—*John Greenleaf Whittier.*

When people call this beast to mind,
They marvel more and more
At such a little tail behind,
So large a trunk before.
—*Hilaire Belloc.*

m. Write sentences answering the following questions, and give your group of sentences a title:

Have you ever seen a bird's nest? When and where did you find it? What color was it? What was it made of? What was in it? Where had it been built? What kind of bird had built it? Why do you think so?

n. Write sentences answering the following questions, and give your group of sentences a title:

Have you ever seen a monkey? When and where did you see it? What was it doing? What color was it? How did it move? How did it sit still? What was the shape of its head? What kind of feet did it have? What kind of tail? What did it eat? What else did you notice about it?

o. Write from memory all the rules for the uses of capital letters, and follow each rule with an example.

65. Oral and Written Exercises.

a. Tell as many interesting things as you can about the clothes we wear, arranging your thoughts in some such order as the following:

(1) Source of the materials out of which the goods is made.

(2) Making the raw materials into cloth, etc.

(3) Making the cloth, etc., into garments.

(4) Styles.

b. Tell as many interesting things as you can about our food.

c. Read the following story; then tell it in your own words:

THE MICE, THE CAT, AND THE BELL.

There was a sly cat in a house, and the mice were in such fear of her that they held a meeting to find some way to be safe from her.

"Do as I say," cried one of the mice. "Hang a bell to the cat's neck, to tell us when she is near."

This bright plan made the mice jump for joy.

"Well," said an old mouse, "we have a pretty plan. Now, who shall hang the bell to the cat's neck?"

Not a mouse would do it.

To the Teacher.—Choose some of the compositions to be read in class. Then ask the children which they thought interesting, and which clearly told. These two points will be enough to work for at first. Later comes the step of noting happy ways of saying things that make a composition or a story more pleasing. The aim of writing to please the other children in the class is always a powerful stimulus to good work.

d. Answer each of the following questions in a complete sentence:

CORN.

Where, if ever, have you seen corn growing? On what does it grow? What kind of leaves has it? How is the corn fastened to the stalk? What is the shape of the ears? How does the farmer know when the corn is ripe? How is corn harvested? For what is it used? How many things are made from it?

e. Read the following story, then tell it in your own way:

THE CROW AND THE PITCHER.

A crow, who was perishing with thirst, saw a pitcher, and flew to it, hoping to find water there. He found some water in the bottom of the pitcher, but it was so low that he could not reach it. Looking around to see what he could do, he spied some pebbles. He brought these, one by one, and dropped them into the pitcher, until the level of the water was raised within his reach.

f. Write sentences answering the following questions, so that they will tell the story in your own words:

Why was the crow looking for water? What did he see? Why did he fly to the pitcher? What did he find when he got there? What did he do to get the water?

g. Talk with your teacher about a bird's nest which was once built where you could watch the birds.

h. Write the story of a bird's nest, arranging your thoughts in the following order:

(1) The birds. (3) The materials. (5) The hatching.
(2) The time. (4) The eggs. (6) Afterwards.

i. Describe your school-house. Arrange your thoughts in some such order as the following, and make them as interesting as you can:

(1) Where it is.
(2) How it looks from the outside.
(3) How many rooms it contains.
(4) Where your room is.
(5) The windows of your room.
(6) The furniture.
(7) The walls.

Chapter II

Rules for Punctuation

Section XXVI. SENTENCE WRITING.

You have been using capital letters, periods, question marks, and exclamation points in your sentences and the verses you have copied ever since you began to write, perhaps without thinking very much why you used them. To-day you are going to learn a reason for them.

66. Conversation.

Read the following:

fire fire fire the flames are bursting from every window of the doomed house are all safe a rope a rope what for a wild scream a child is left behind is not a ladder better quick quick a ladder

It is a little hard, is it not, to get the sense out of this selection? That is because there is nothing to show where one thought ends and another begins. But when the selection is properly punctuated, as follows, the meaning is quite clear:

"Fire! Fire! Fire!"
The flames are bursting from every window of the doomed house.
"Are all safe? A rope! a rope!"
"What for?"
A wild scream: "A child is left behind!"
"Is not a ladder better?"
"Quick! quick! A ladder!"

Compare also the following ways of writing lines of poetry:

cock crows in the morn to tell
us to rise and he who is late
will never be wise for early
to bed and early to rise makes
a man healthy and wealthy and wise

Cock crows in the morn
To tell us to rise
And he who is late
Will never be wise
For early to bed
And early to rise
Makes a man healthy
And wealthy and wise

You see that here too the lack of arrangement and punctuation is very misleading.

It is customary, therefore, for all good writers to observe the following rules:

Every sentence should begin with a capital letter.

Every line of poetry should begin with a capital letter.

A period should be placed after every sentence that tells something.

An interrogation point should be placed after every sentence that asks a question.

An exclamation point should be placed after every word or sentence that expresses strong feeling.

In succeeding lessons we shall learn something about the other punctuation marks used in the sentence, and how they too help to make the thought clearer.

67. Oral Exercises.[1]

a. Tell as many interesting things as you can about one of the following subjects. As you and your classmates tell them, your teacher will write your sentences on the blackboard. When she has done so, ask her to strike out any sentence that seems to you uninteresting, and to change the position of any sentence that seems to be in the wrong place.

After this has been done, you will have on the blackboard a composition, which you may copy.

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[1] *To the Teacher.*—There is material here for many exercises, which may be distributed over successive lessons.

As the pupils express their thoughts orally, write their sentences on the board in correct form, so that they may be pictures to the eye, with capitals and punctuation marks properly arranged. Discourage the giving of uninteresting and detached sentences.

1. Rab
2. Hiawatha
3. April
4. Mental Pictures
5. Picture-Writing
6. Words
7. Robinson Crusoe
8. The Schoolhouse
9. A Circus
10. Cars
11. Bees
12. The Rainbow

b. Tell as many interesting things as you can about Oranges, describing among other things:

1. The shape, size, and color.
2. The skin.
3. The pulp.
4. The seeds.
5. Where grown.
6. Uses.

68. Written Exercises.

a. Write six or seven sentences about Oranges. Observe the rules about capitals and periods.

Group your sentences together so as to make a paragraph, as in "Rab." You will then have written a short composition.

b. Write sentences telling what some of the following things are good for:

iron	wheat	leather
ice	snow	dead leaves
wood	clouds	rivers
leaves on a tree	mountains	wool

c. Write five questions suggested by things that you can see from your desk. Give your questions to a classmate to answer in writing.

d. Write five exclamations selected from "When the Little Boy Ran Away."

e. Find out something about the author of a poem, in this book, that you are fond of. Write it down and give it to your teacher. Ask her to use the best composition for a dictation exercise.

f. Describe a pretty dress you have seen some one wear.

g. Imagine you are a cast-off doll. Tell your story.

h. Imagine you are a deserted house. Tell the story of a little child whom you once sheltered; or, picture yourself walking through a deserted house, writing down what you saw and how you felt.

i. Write something you have noticed about a bird. Compare your story with one by Burroughs in this book.

MEMORY GEMS.

I.

Nought cared this body for wind or weather
When youth and I lived in it together.

—*Samuel Taylor Coleridge.*

II.

The snow had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.

Every pine and fir and hemlock
Wore ermine too dear for an earl;
And the poorest twig on the elm tree
Was ridged inch deep with pearl.

—*James Russell Lowell.*

Section XXVII. LITERATURE STUDY.

Commit the following poem to memory:

THE WATER LILY.

Fair little ship with a hundred sails
  Spread abroad o'er your cargo of gold;
One would think you had come from the East,
  Because of the spices you hold!

But you rock here at anchor from morning to night,
  With a fleet of green skiffs in your wake,
And I see the long cables by which you draw up
  Your spices and gold from the lake.

—*S. J. Day.*

69. Interpretation.

What does the poet call the Water Lily? Which part of the flower does she call "a hundred sails"? What is the "cargo of gold"? What are the "spices" which the "fair little ship" brings to us? How is the little ship anchored?

Have you ever gathered water lilies from a

boat? How do the "green skiffs" and the "long cables" interfere with a rower's oars? How does the little ship get its cargo of spices and gold?

70. Oral Exercise.

Without using its name, describe some flower in as interesting a way as you can, and see whether your classmates can tell from your description what flower it is.

71. Written Exercises.

a. Write a group of sentences answering the questions in the Interpretation, Section 69.

b. Write sentences describing some flower, without using its name. Make the sentences as interesting as you can. Read your description in class, and see whether your classmates can tell from your description what flower it is.

c. Copy or write from dictation the following group of sentences:

Consider the lilies of the field, how they grow. They toil not, neither do they spin. Yet I say unto you, that even Solomon in all his glory was not arrayed like one of these.

d. Learn the following sentences, and then write them from memory:

(1) We all do fade as a leaf.

(2) Nothing is impossible to a willing heart.—*Thomas Heywood.*

(3) A penny saved is a penny got.—*Henry Fielding.*

e. Copy the following selection:

The song birds nearly all build low. Their cradle is not upon the tree top. It is only birds of prey that fear danger from below more than from above, and that seek the higher branches for their nests. A line five feet from the ground would run above more than half the nests, and one ten feet would bound more than three fourths of them.—*John Burroughs.*

Section XXVIII. OWNERSHIP OR POSSESSION.

Read the following sentences:

1. John has a knife.
2. John's knife is sharp.

72. Conversation.

Who is spoken of in the first sentence? What is said about him?

What is said about the knife in the second sentence? What does the word *John's* do in the second sentence? What has been added to the word *John* to denote ownership or possession?

The mark ' is called the **Apostrophe.**

When a word is used to denote ownership or possession, an apostrophe and s should be added unless the word already ends in s.[1]

3 The girls have silver bracelets.
4 The girls' bracelets are of silver.

[1] *To the Teacher.*—This rule is accurate enough for young pupils. If the teacher thinks best, the possessives *James's* and *Charles's* may be taught as exceptions. For a full statement of modern usage in forming the possessive case see "A Modern English Grammar," Section 116.

What word in the first sentence names the persons spoken of? With what letter does it end?

What does the word *girls'* do in the second sentence? What has been added to the word *girls* to denote ownership or possession?

When a word ending in s is used to denote possession, the apostrophe alone should be added.

73. Oral Exercises.

a. Tell the difference in meaning between the following forms:

horse	horses	horse's	horses'

How many of the forms sound alike?

b. Tell why the apostrophe is used in each of the following sentences:

(1) A boy's will is the wind's will.

(2) And fast before her father's men
Three days we fled together.

(3) In a cowslip's bell I lie;
There I couch when owls do cry.

74. Written Exercises.

a. Make the following words denote possession, and use the possessive forms in sentences:

ox	lady	men	foxes	soldiers
daisy	bee	children	ladies	fishes
dog	gentlemen	crow	frog	bear

b. Copy or write from dictation the following sentences:

(1) I heard a robin's song in May.

(2) I found robins' nests in April.

(3) The child's voice was heard in the street.

(4) Children's voices are dear to a mother's ear.

(5) What hero's birthday comes in February?

Point out the words used to denote ownership or possession, and tell what has been added to them. When has the apostrophe only been added?

c. Change the following sentences so that the words in italics shall have the form that denotes possession:

1. Androcles trembled at the roar of the *lion.*
2. The flood destroyed the houses of the *miners.*
3. The boys found the den of the *fox* in the woods.
4. The cries of the *monkeys* were hated by the wolves.

MEMORY GEM.

But pleasures are like poppies spread,
You seize the flower, its bloom is shed;
Or, like the snowfall in the river,
A moment white, then melts forever.

—*Robert Burns.*

Section XXIX. LITERATURE STUDY.

Read the following story:

ANDROCLES AND THE LION.

In the old Roman days, a slave named Androcles was so ill treated by his master that he ran away to the forest

and hid in a large cave. Tired out and hungry, he lay down to sleep.

Suddenly he was awakened by a great noise. Starting to his feet, he saw a huge lion in the mouth of the cave. Androcles trembled with fear; he thought he had escaped the blows of his master, only to be eaten up by the lion.

To his surprise the lion came towards him holding up his paw, which Androcles saw was badly swollen. He grew bold and took hold of the lion's paw to see what was the matter. The lion stood quite still and rubbed his head against the man's shoulder, seeming to say, "I know that you will help me."

Androcles took the paw in his hand and saw in the ball of the foot a long, sharp thorn. He took the end of the thorn in his fingers, gave a strong pull, and out it came. The lion showed his gratitude by every means in his power; he wagged his great tail, and licked the hands and feet of his new friend.

From this time on Androcles was never without food. He lived in the cave of the lion for some months, and was very happy.

One day, when he was wandering in the forest, he was captured by some soldiers, who took him back to his master. He was sentenced to be thrown to a lion in the public arena.

When the day came, thousands of people crowded to see the sport. Androcles stood calmly in the middle of the arena. He could hear the lion roar outside the gate. Presently the door was opened, and a hungry lion bounded in with a roar that made the spectators tremble.

Androcles gave a great cry, but not of fear; for he saw that it was his old friend, the lion of the thorn.

The spectators were amazed. They saw Androcles put his arm around the lion's neck. They saw the lion lick his feet and hands lovingly. They could not understand what it meant.

The Governor of the city ordered Androcles to explain why the savage lion had become as harmless as a lamb. Androcles stood up, with his hand on the lion's neck, and told of their life together in the cave.

ANDROCLES AND THE LION.

This pleased the spectators, and they shouted to the Governor, "Let the poor slave and the lion go free!"

Androcles and the lion were set free, and they lived together for many years.

75. Interpretation.

When were "the old Roman days"? What is a "slave"? Look up in a dictionary the origin of the word *slave.*

What was "the public arena"? What in modern life resembles the ancient arena?

76. Oral Exercises.

a. Tell the story of Androcles and the Lion, using the following outline:

(1) Androcles.
(2) The surprise.
(3) The thorn.
(4) The relief.
(5) The lion's gratitude.
(6) The recapture.
(7) In the arena.
(8) The end.

b. Imagine yourself one of the spectators when Androcles was thrown in the arena. Tell as interestingly as you can what you saw and heard.

77. Written Exercises.

a. Imagine yourself Androcles. Write the story of yourself and the lion.

b. Write a composition about Lions, telling interesting things, and arranging your thoughts according to an orderly outline.

c. Write the second Oral Exercise.

d. Describe, as you imagine it, the scene in the public arena before the lion entered.

MEMORY GEM.

Boughs are daily rifled
By the gusty thieves,
And the book of Nature
Getteth short of leaves.
—*Thomas Hood.*

Section XXX. CONTRACTIONS.

In a recent lesson you learned that the apostrophe is used to denote possession. In this lesson you are to learn another use of the apostrophe.

Read the following sentence:

I've found my pencil.

78. Conversation.

What does *I've* mean? What letters have been omitted in *I've?* What mark is placed in *I've* to show where some letters are omitted?

A word made from two words by omitting a letter or letters is called a **Contraction.**

In contractions the place of omitted letters should be marked by an apostrophe.

Ain't is an incorrect form which good speakers and writers never use.

The proper contraction for "is not" is "isn't;" for "are not," "aren't."

The only contraction for "I am not" is "I'm not."

79. Oral Exercise.

Consider each apostrophe in the following selections, and tell whether it marks possession or a contraction:

(1) Let all the ends thou aim'st at be thy country's, thy God's and Truth's.— *William Shakespeare.*

(2)
The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven—
All's right with the world.
—*Robert Browning.*

80. Written Exercises.

a. Copy the following sentences:

(1) Don't cross a bridge till you come to it.

(2) An honest man's the noblest work of God.

(3) Wasn't that a dainty dish to set before the king?

(4) Variety's the very spice of life.— *William Cowper.*

Point out the contractions, and tell what letters have been omitted.

b. Write sentences containing the contractions of:

I have	I will	there is	shall not
do not	are not	cannot	they are
is not	will not	does not	I am not

c. Make a list of the contractions found in the following sentences, and opposite each write what it stands for; thus, I'll = I will:

(1) There's a silver lining to every cloud.
(2) There isn't a cloud in the sky.
(3) I'm sure they're going to the circus.
(4) I sha'n't see her to-day.
(5) He's under the haystack, fast asleep.
(6) It's a long lane that has no turning.
(7) Rab wasn't a handsome dog.
(8) Hasn't the mail come yet?
(9) I'll give thee a silver pound
To row us o'er the ferry!
(10) O velvet bee, you're a dusty fellow,
You've powdered your legs with gold.

d. Copy or write from dictation the sentences given above.

MEMORY GEMS.

I.

Howe'er it be, it seems to me
'Tis only noble to be good.
Kind hearts are more than coronets,
And simple faith than Norman blood.
—*Alfred Tennyson.*

II.

Now came still evening on, and twilight gray
Had in her sober livery all things clad.
—*John Milton.*

Section XXXI. LITERATURE STUDY.

Twickenham Ferry.

"Ahoy! and Oho! and it's who's for the ferry?"
(The brier's in bud and the sun going down;)
"And I'll row ye so quick and I'll row ye so steady,
And 'tis but a penny to Twickenham Town."
The ferryman's slim and the ferryman's young,
With just a soft tang in the turn of his tongue;
And he's fresh as a pippin and brown as a berry,
And 'tis but a penny to Twickenham Town.

"Ahoy! and Oho! and it's I'm for the ferry;"
(The brier's in bud and the sun going down;)
"And it's late as it is, and I haven't a penny:
Oh, how can I get me to Twickenham Town?"
She'd a rose in her bonnet, and oh! she looked sweet
As the little pink flower that grows in the wheat,
With her cheeks like a rose and her lips like a cherry—
"And sure, but you're welcome to Twickenham Town."

"Ahoy! and Oho!—" You're too late for the ferry:
(The brier's in bud and the sun going down;)
And he's not rowing quick and he's not rowing steady,—
It seems quite a journey to Twickenham Town.

"Ahoy! and Oho!" you may call as you will:
The young moon is rising o'er Petersham Hill;
And with Love like a rose in the stern of the wherry,
There's danger in crossing to Twickenham Town.
—*Theophile Marzials.*

81. Interpretation.

Tell in your own words how this ferryman looked. What is there about the poet's description of him that you like?

What is the meaning of "tang"?

Tell what the ferryman saw as he called for passengers. Whose words are given in the first line of the second stanza? in the last line of the same stanza?

Why was the ferryman willing to take his passenger without any fare? Why didn't he wait for more passengers?

Whose words are given at the beginning of the third stanza?

What line suggests a long story to you?

How has the poet told us the time of day? the season of the year? Why did he separate this from the story? What is the meaning of the last two lines?

Is this story told in such a way as to leave much or little for you to imagine?

Look at the picture "Calling the Ferryman" on page 125. How would you change it to have it illustrate this poem?

82. Oral Exercise.

Imagine you are the belated passenger. Tell what happened to you, and what you saw.

83. Written Exercises.

a. Make a list of contractions in the poem, and opposite each write what it stands for.

b. Imagine you are some one from the village taking a quiet stroll that evening. Tell the story of Twickenham Ferry from your point of view.

Section XXXII. QUOTATIONS.

Read the following sentences:

1. One day a little red hen picked up a grain of wheat.
2. "Who will carry it to the mill?"
3. "Not I," said the mouse.
4. "Not I," said the grouse.
5. "Then I'll carry it myself," said the little red hen.
6. "Will you walk into my parlor?" said the spider.
7. "Oh no!" said the little fly.
8. Pussy said to the owl, "You elegant fowl,
   How charmingly sweet you sing!"

84. Conversation.

Whose words are repeated first? What were the exact words of the mouse's reply?

What did the grouse say? What did the little red hen say then?

When the exact words of a person are repeated by another they are said to be **Quoted.**

The words that are repeated are called a **Quotation.**

Notice the little marks that are placed before and after each quotation. Make them on the blackboard.

The marks " ", which are used to enclose the exact words of another person, are called **Quotation Marks.**

Every quotation should be enclosed by quotation marks.

What other mark of punctuation is between the quotation and the rest of the sentence in sentences (3), (4), and (5) in sentences (6) and (7)?

A quotation should be separated from other parts of the same sentence by a comma, unless an interrogation point or an exclamation point already occupies the place.

Observe that the quotation marks in (2) and (6) are outside of the question mark, because the latter belongs to the words which are quoted.

Why does *Pussy* begin with a capital?

Why does *How* begin with a capital?

Where does the quotation begin in sentence (8)?

The first word of every quotation should begin with a capital.

85. Oral Exercises.

a. Repeat a short conversation that you have had within the last day or two about something that interested you, using the words of each speaker.

b. Tell which words in the following sentences should be enclosed by quotation marks:

(1) The big bear growled out, Somebody has been sitting in my chair.

(2) Said the wind to the moon, I will blow you out.

c. Read the following story, and then tell it, using what you think were the exact words of the different speakers:

The Wind and the Sun.

The North Wind and the Sun had a dispute as to which of the two was the stronger. While they were talking, a traveler came in sight, and they agreed that the one should be called stronger who should first make the traveler take off his cloak.

The North Wind began to blow as hard as he could upon the traveler. But the harder he blew, the more closely did the traveler wrap his cloak round him, till at last the North Wind, having put forth all his strength in vain, had to give up in despair.

Then the Sun, driving away the clouds that had gathered, came out and shone in all his glory. He darted his most sultry beams upon the traveler, who soon found it too hot to walk with his cloak on. He flung it off and ran for protection to the nearest shade.

86. Written Exercises.

a. Copy or write from dictation the following sentences, placing quotation marks around the quotations:

(1) I'm going a-milking, sir, she said.

(2) The fox muttered, The grapes are sour. I do not want them.

(3) What long arms you have, grandmother! said little Red Riding Hood.

(4) Who killed Cock Robin?
I, said the sparrow.
With my bow and arrow,
I killed Cock Robin.

(5) Who'll eat the cake? said the little Red Hen.
I will, said the mouse.
I will, said the grouse.
I'll eat it myself, said the little Red Hen.

(6) Then out spake brave Horatius, the captain of the gate,
To every man upon this earth death cometh soon or late!
And how can man die better than in facing fearful odds,
For the ashes of his fathers and the temples of his gods?

(7) Sir Launcelot mused a little space.
He said, She hath a lovely face.
God, in his mercy, lend her grace,
The Lady of Shalott.

(8) Then the moon looked out from a cloud and said:
Are you sorry you ran away?

b. Copy or write from dictation the following conversation, placing quotation marks where they are needed:

Where are you going in such a hurry, Brother Wolf? asked Mr. Snail.

I am going to the city, said Brother Wolf.

What do you propose to do there? exclaimed Mr. Snail.

I want to see my brother, who is sick in the menagerie. He has written me to come to him.

That is very queer. I am going to the city also, said Mr. Snail.

You have no legs, and you carry your house on your back. How will you manage to get there? asked Brother Wolf.

Don't trouble about that; my house is mine, and I do not need legs. I will be in the city before you, replied Mr. Snail.[1]—*Frederic Ortoli.*

c. Finish the story of Mr. Snail and Brother Wolf, telling how you think Mr. Snail reached the city first.

MEMORY GEM.

Over in the meadow,
  Where the stream runs blue,
Lived an old mother-fish
  And her little fishes two.
"Swim!" said the mother;
  "We swim," said the two;
So they swam and they leaped,
  Where the stream runs blue.

[1] From "Evening Tales," by Frederic Ortoli. Published by Charles Scribner's Sons.

Section XXXIII. LITERATURE STUDY.

A Mad Tea Party.

There was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it. A Dormouse was sitting between them fast asleep. Alice sat down in an armchair at one end of the table.

The Hatter looked at Alice for some time with great

A MAD TEA PARTY.

curiosity, then he said, "Why is a raven like a writing-desk?"

"Come, we shall have some fun now!" thought Alice. "I'm glad they've begun asking riddles—I believe I can guess that," she added aloud.

"Do you mean you think you can find out the answer to it?" said the March Hare.

"Exactly so," said Alice.

"Then you should say what you mean," the March Hare went on.

"I do," Alice hastily replied; "at least—at least I mean what I say—that's the same thing, you know."

"Not the same thing a bit!" said the Hatter. "Why, you might just as well say that 'I see what I eat' is the same thing as 'I eat what I see'!"

"You might just as well say," added the March Hare, "that 'I like what I get' is the same thing as 'I get what I like'!"

"You might just as well say," added the Dormouse, who seemed to be talking in his sleep, "that 'I breathe when I sleep' is the same thing as 'I sleep when I breathe'!"

"It is the same thing with you," said the Hatter, and here the conversation dropped.—*Lewis Carroll.*

87. Interpretation.

"As mad as a March hare" is an old English proverb derived from the fact that hares in March are excitable, wild, and violent.

"As mad as a hatter" is an old English proverb, the original form of which was, "As mad as an atter," *atter* being an old English word meaning "adder."

Look up in a dictionary the history of the word *dormouse.*

If you have not read it, look up the rest of the story of the "Mad Tea Party."

88. Oral Exercises.

a. Repeat the conversation between Alice, the Hatter, the March Hare, and the Dormouse.

b. Tell why the author chose the March Hare and the Hatter to figure as characters in "A Mad Tea Party."

89. Written Exercises.

a. Copy the first six paragraphs of the conversation at the Mad Tea Party.

b. Write a conversation between a church bell and a fire bell. Try to put yourself in the place of each, and imagine what one would have to say to the other.

MEMORY GEM.

Whichever way the wind doth blow,
Some heart is glad to have it so;
Then blow it east or blow it west,
The wind that blows—that wind is best.

Section XXXIV. DIVIDED QUOTATIONS.

Read the following sentences:

"And where," said the wolf, "are you going?"

"I am going to my grandmother's," said Little Red Riding Hood, "to take her a cake and a pot of butter."

90. Conversation.

What was the wolf's question? What words divide the wolf's question into two parts? By what marks is each part enclosed? By what other marks are the words *said the wolf* separated from the quotation?

What was Red Riding Hood's reply? What words divide it into two parts? Why are commas

placed before and after these words? Why are the two parts of Red Riding Hood's reply enclosed in quotation marks?

When a quotation is divided by other words, each part should be enclosed by quotation marks.

The words that divide the quotation should be cut off by commas.

91. Oral Exercises.

a. Tell a conversation that recently took place between two persons in your presence, quoting their words.

b. Relate an imaginary conversation between two of your pets or some other familiar objects.

92. Written Exercises.

a. Copy or write from dictation the following sentences, placing quotation marks where they are needed:

(1) What is the use of a book, said Alice, without pictures and conversations?

(2) Do you want to go to the ball, Cinderella? asked the fairy godmother.

(3) The greatest of faults, said Carlyle, is to be conscious of none.

(4) If I'm a beggar born, she said,
I will speak out, for I dare not lie.

(5) Where are you going, my pretty maid?
I am going a-milking, sir, she said.
May I go with you, my pretty maid?
You're kindly welcome, sir, she said.

b. Read the following story, and then write it from memory or dictation:

THE ANT AND THE GRASSHOPPER.

One winter day an ant was carrying a piece of corn that he had stored up in the summer.

A hungry grasshopper, who had stored up nothing for the winter, saw the ant and said, "Please give me some of your corn, for I am starving."

"Why didn't you store up food for yourself last summer?" asked the ant.

"All summer I was too busy singing!" said the grasshopper.

"Since you were foolish enough to sing all summer," said the ant, "you will have to dance in the winter." And he passed on.

c. Copy the following poem, omitting the marks of punctuation. Then close the book, and see if you can insert the punctuation marks in the right places.

THE BEE AND THE FLOWER.

The bee buzz'd up in the heat.
"I am faint for your honey, my sweet."
The flower said, "Take it, my dear,
For now is the spring of the year.
So come, come!"
"Hum!"
And the bee buzz'd down from the heat.

And the bee buzz'd up in the cold
When the flower was wither'd and old
"Have you still any honey, my dear?"

She said, "It's the fall of the year,
But come, come!"
"Hum!"
And the bee buzz'd off in the cold.
—*Alfred Tennyson.*

Learn the poem by heart.
d. Write one of the Oral Exercises.

Section XXXV. LITERATURE STUDY.

"The Story of a Bad Boy," by the author of "Alec Yeaton's Son," is a charming tale for young folks. It is said to narrate many true incidents of Mr. Aldrich's childhood days in New Hampshire.

Read the following poem:

ALEC YEATON'S SON.

The wind it wailed, the wind it moaned,
And the white caps flecked the sea;
"An' I would to God," the skipper groaned,
"I had not my boy with me!"

Snug in the stern-sheets, little John
Laughed as the scud swept by;
But the skipper's sunburnt cheek grew wan
As he watched the wicked sky.

"Would he were at his mother's side!"
And the skipper's eyes were dim.
"Good Lord in heaven, if ill betide,
What would become of him?

"For me, my muscles are as steel,
For me let hap what may;
I might make shift upon the keel
Until the break o' day.

"But he, he is so weak and small,
So young, scarce learned to stand—
O pitying Father of us all,
I trust him in thy hand!

"For thou, who markest from on high
A sparrow's fall, each one!
Surely, O Lord, thou 'lt have an eye
On Alec Yeaton's son!"

Then, helm hard-port, right straight he sailed
Towards the headland light:
The wind it moaned, the wind it wailed,
And black, black fell the night.

Then burst a storm to make one quail
Though housed from winds and waves—
They who could tell about that gale
Must rise from watery graves!

Sudden it came, as sudden went;
Ere half the night was sped,
The winds were hushed, the waves were spent,
And the stars shone overhead.

Now, as the morning mist grew thin,
The folk on Gloucester shore
Saw a little figure floating in,
Secure, on a broken oar!

Up rose a cry, "A wreck! a wreck!
Pull, mates, and waste no breath!"
They knew it, though 'twas but a speck
Upon the edge of death!

Long did they marvel in the town
At God his strange decree,
That let the stalwart skipper drown,
And the little child go free!

—*Thomas Bailey Aldrich.*

93. Interpretation.

What kind of day was it when the skipper started out with his little boy?

Describe the storm. Use lines in the poem to help your description.

What was probably the last thing the skipper did for the safety of his boy?

Why were the folk on the shore in the morning?

Who were the "mates" who saved the little boy?

What does this poem tell you of a skipper's life?

What is the meaning of "flecked"? Would you use the word "fleck" in conversation?

What is the "scud"?

Describe the wicked sky. Why did the poet call it "wicked"?

What would you use in prose for *hap? wan? betide?*

What is the meaning of the line, "I might make shift upon the keel"?

How can you use "make shift" as one word?

What do you like about the words "burst" and "housed" in the eighth stanza?

94. Oral Exercises.

a. Tell the story of Alec Yeaton's son in your own words. Arrange your thoughts as follows:

1. The persons.
2. The prayer.
3. The storm.
4. The scene on Gloucester shore.

b. Imagine you were one of the fisher folk on the shore the next morning. Then tell the story of Alec Yeaton's son.

95. Written Exercises.

a. Copy from this poem the lines that describe the storm. Underline the words that make the description vivid.

b. Write one of the Oral Exercises.

c. Draw some picture suggested to your mind by the poem.

Section XXXVI. THE COMMA IN ADDRESS.

Read the following sentences:

1. Mary, go and call the cattle home.

2. But, grandmother, what great eyes you have!

3. Open the door, my princess dear.

96. Conversation.

Who is spoken to in the first sentence? How is her name separated from the rest of the sentence?

Who is addressed in the second sentence? How many commas are used to separate her name from the rest of the sentence.

Why is a comma used in the third sentence after *door?*

The name of the person addressed should be separated from the rest of the sentence by commas.

97. Written Exercises.

a. Copy or write from dictation the following sentences, inserting commas where they are needed:

(1) Boatman do not tarry.

(2) Flow gently sweet Afton among thy green braes.

(3) Girls and boys come out to play.

(4) Friends I come not here to talk.

(5) Where are you going my pretty maid?

(6) I'm going a-milking sir.

b. Write from dictation the following sentences:

(1) Little Boy Blue, come blow your horn.

(2) Lady bug, lady bug, fly away home.

(3) Give me of your balm, O fir tree.

(4) O Wind,
If winter comes, can spring be far behind?
—*Percy Bysshe Shelley.*

MEMORY GEM.

The fisher who draws in his net too soon
Won't have any fish to sell;
The child who shuts up his book too soon
Won't learn any lessons well.

Section XXXVII. LITERATURE STUDY.

A Tar-Baby.

In the times when there were hobgoblins and fairies, Brother Goat and Brother Rabbit lived in the same neighborhood, not far from each other.

Proud of his long beard and sharp horns, Brother Goat looked on Brother Rabbit with disdain. He would hardly speak to Brother Rabbit when he met him, and his greatest pleasure was to make his little neighbor the victim of his tricks and practical jokes. For instance, he would say:

BROTHER RABBIT.

"Brother Rabbit, here is Mr. Fox," and this would cause Brother Rabbit to run away as hard as he could. Again he would say:

"Brother Rabbit, here is Mr. Wolf," and poor Brother Rabbit would shake and tremble with fear. Sometimes he would cry out:

"Brother Rabbit, here is Mr. Tiger," and then Brother Rabbit would shudder and think that his last hour had come.

Tired of this miserable existence, Brother Rabbit tried to think of some means by which he could change his powerful and terrible neighbor into a friend. After a time, he thought he had discovered a way to make Brother Goat his friend, and so he invited him to dinner.

Brother Goat was quick to accept the invitation, and the dinner was a fine affair.

"Well, my friend," exclaimed Brother Rabbit, when the dessert was brought in, "how do you like your dinner?"

"I could certainly wish for nothing better," replied Brother Goat, "but my throat is very dry and a little water

BROTHER GOAT.

would hurt neither the dinner nor me."

"Gracious!" said Brother Rabbit, "I have neither wine-cellar nor water. I am not in the habit of drinking while I am eating."

"Neither have I any water, Brother Rabbit," said Brother Goat. "But I have an idea! If you will go with me over yonder by the big poplar, we will dig a well."

"No, Brother Goat," said Brother Rabbit, who hoped to revenge himself, "no, I do not care to dig a well. At daybreak I drink the dew from the cups of the flowers, and in the heat of the day I milk the cows and drink the cream."

"Well and good," said Brother Goat. "Alone I will dig the well, and alone I will drink out of it."

"Success to you, Brother Goat," said Brother Rabbit.

"Thank you kindly, Brother Rabbit."

Brother Goat then went to the foot of the big poplar and began to dig his well. Soon the water began to bubble up and the well was finished, and Brother Goat made haste to quench his thirst.

Brother Rabbit, who had followed him at a little distance, hid himself behind a bush and laughed heartily. He said to himself: "What an innocent creature you are!"

The next day, when Brother Goat returned to his well to get some water, he saw the tracks of Brother Rabbit in the soft earth. This put him to thinking. He sat down, pulled his beard, scratched his head, and tapped himself on the forehead.

"My friend," he exclaimed after a while, "I will catch you yet."

Then he ran and got his tools and made a large doll out of laurel wood. When the doll was finished, he spread tar on it here and there, on the right and on the left, and up

and down. He smeared it all over with the sticky stuff, until it was as black as a Guinea negro.

At sunset he placed the tarred doll near the well, and hid himself behind the trees and bushes.

Brother Rabbit, who was waiting in his house, believed that the time had come for him to get some water, so he took his bucket and went to Brother Goat's well. On the way he was very much afraid that something would catch him. He trembled when the wind shook the leaves of the trees. He would go a little distance and then stop and listen; he hid here behind a stone, and there behind a tuft of grass.

At last he arrived at the well, and there he saw the little negro. He stopped and looked at it with astonishment.

"What can that be?" he said to himself. He listened, with his long ears pointed forward, but the trees could not talk, and the bushes were dumb. He winked his eyes and lowered his head:

"Hey, friend! who are you?" he asked.

The tar-doll didn't move. Brother Rabbit went up a little closer, and asked again:

"Who are you?"

The tar-doll said nothing. Brother Rabbit breathed more at ease. Then he went to the brink of the well; but when he looked in the water, the tar-doll seemed to look in too. He could see her reflection in the water. This made Brother Rabbit so mad that he grew red in the face.

"See here!" he exclaimed, "if you look in this well, I'll give you a rap on the nose."

Brother Rabbit leaned over the brink of the well, and saw the tar-doll smiling at him in the water. He raised his right hand and hit her—bam! His hand stuck.

"What's this?" exclaimed Brother Rabbit. "Turn me loose, imp of Satan! If you do not, I will rap you on the eye with my other hand."

Then he hit her—bim! The left hand stuck also. Then Brother Rabbit raised his right foot, saying:

"Mark me well, little Congo! Do you see this foot? I will kick you in the stomach if you do not turn me loose this instant."

No sooner said than done Brother Rabbit let fly his right foot—vip! The foot stuck, and he raised the other.

"Do you see this foot?" he exclaimed. "If I hit you with it, you will think a thunderbolt has struck you."

Then he kicked her with the left foot, and it also stuck like the other, and Brother Rabbit held fast his Guinea negro.

"Watch out, now!" he cried. "I've already butted a great many people with my head. If I butt you in your ugly face, I'll knock it into a jelly. Turn me loose! Oho! You don't answer?" Bap!

"Guinea girl!" exclaimed Brother Rabbit, "are you dead? Gracious Goodness! how my head does stick!"

When the sun rose, Brother Goat went to his well to find out something about Brother Rabbit.

"Hey, little rogue, big rogue!" exclaimed Brother Goat. "Hey, Brother Rabbit! what are you doing there? I thought you drank the dew from the cups of the flowers, or milk from the cows. Aha, Brother Rabbit! I will punish you for stealing my water."

"I am your friend," said Brother Rabbit; "don't kill me."

"Thief, thief!" cried Brother Goat, and then he ran quickly into the woods, gathered up a pile of dry limbs, and made a great fire. He took Brother Rabbit from the tar-doll, and prepared to burn him alive. As he was passing a thicket of brambles with Brother Rabbit on his shoulders, Brother Goat met his daughter Beledie, who was walking in the fields.

"Where are you going, papa, muffled up with such a burden? Come and eat the fresh grass with me, and throw wicked Brother Rabbit in the brambles."

Cunning Brother Rabbit raised his long ears and pretended to be very much frightened.

"Oh, no, Brother Goat!" he cried. "Don't throw me in the brambles. They will tear my flesh, put out my eyes and pierce my heart. Oh, I pray you, rather throw me in the fire."

"Aha, little rogue, big rogue! Aha, Brother Rabbit!"

BROTHER RABBIT CAUGHT BY THE TAR BABY.

exclaimed Brother Goat, exultingly, "you don't like the brambles? Well, then, go and laugh in them," and he threw Brother Rabbit in without a feeling of pity.

Brother Rabbit fell in the brambles, leaped to his feet, and began to laugh.

"Ha-ha-ha! Brother Goat, what a simpleton you are! A better bed I never had! I was born in a briar-patch!"

Brother Goat was in despair, but he could not help himself. Brother Rabbit was safe.

A long beard is not always a sign of intelligence.[1]

98. Interpretation.

Why did Brother Rabbit not join Brother Goat in digging the well? What excuse did he make? What was the thought in his mind when he laughed and said to himself, "What an innocent creature you are"?

What is a Guinea negro?

Is the word *mad* correctly used in this story? What word might be substituted for it?

Explain *little Congo.*

How does the proverb at the end fit the story?

99. Oral Exercises.

a. Tell the story of the Tar-Baby.

b. Tell what you learn from this story about the characters of Brother Goat and Brother Rabbit.

100. Written Exercises.

a. Copy the paragraph beginning, "Watch out, now!" writing in full the words which are contracted.

b. Observe carefully the commas in the sentences beginning with "for instance," "if," "after," "when." Copy these sentences.

[1] Adapted from "Evening Tales," by Frederic Ortoli; translated from the French by Joel Chandler Harris; published by Charles Scribner's Sons, N.Y.

c. Write four sentences of your own beginning with the words quoted in the last exercise. Write them on the board, and let your classmates tell if you have used the comma correctly.

d. Write four questions about this story for your classmates to answer.

e. Draw some picture suggested to your mind by the story.

Section XXXVIII. THE COMMA IN A SERIES.

Read the following sentences:

1 Constance, Jack, Reginald, and Wallace are playing in the sand.

2 Birds fly, hop, chirp, twitter, and sing.

3 The apples were sweet, mellow, and juicy.

101. Conversation.

How many persons are mentioned in the first sentence? Such a list of names is called a **Series.**

How are the names in the series in the first sentence separated from one another?

What words are used in a series in the second sentence? How are they separated?

Why are commas used after *sweet* and *mellow* in the third sentence?

Words or groups of words used in a series should be separated by commas.

102. Written Exercise.

Copy or write from dictation the following sentences, inserting commas where they are needed:

(1) You will need pen ink and paper.

(2) Once I saw a little bird come hop hop hop.

(3) The New England states are Maine New Hampshire Vermont Massachusetts Rhode Island and Connecticut.

(4) Lady Bug Lady Bug fly away home.

(5) They will tear my flesh put out my eyes and pierce my heart.

(6) Brother Rabbit fell in the brambles leaped to his feet and began to laugh.

(7) He sat down pulled his beard scratched his head and tapped himself on the forehead.

(8) The shrill piercing long-drawn notes of a horn echoed through the mountains.

Memory Gems.

I.

All-endearing cleanliness,
Virtue next to godliness,
Easiest, cheapest, needful'st duty,
To the body, health, and beauty;
Who that's human would refuse it,
When a little water does it?

—*Charles and Mary Lamb.*

II.

'Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home;
A charm from the skies seems to hallow us there,
Which sought through the world is ne'er met with elsewhere.

—*John Howard Payne.*

1872. CALLING THE FERRYMAN. *Knight.*

Section XXXIX. CALLING THE FERRYMAN.

Do you think the ferryman has seen the women? Where have they been? Where are they going?

What time of day is it? How do you know it is not noon? Why would not the picture have been as pretty if it had been painted at noon?

What colors do you think the artist has used in the painting?

Is the scene laid in our own country? Why do you think so?

Have you ever seen a ferry like this? If so, where was it? Tell your classmates about it.

103. Written Exercise.

Tell the story of this picture in two paragraphs. In the first describe the landscape; in the second tell about the characters. Use one or two comparisons to make your description beautiful.

MEMORY GEM.

Full many a gem of purest ray serene
The dark unfathom'd caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.
—*Thomas Gray.*

Section XL. THE HYPHEN.

It often happens in writing and printing that there is not room near the end of a line for the whole of the next word. If the next word contains more than one syllable, it may be divided between syllables. When a word is thus divided, the mark - is used at the end of the line to show that the word is not complete. This mark is called a **Hyphen.**

When a word is divided at the end of a line, a Hyphen should be used to show that the word is not complete.

Words should be divided only between syllables.

Words of only one syllable should never be divided.

104. Oral Exercise.

Tell what words in the following list should never be divided:

Christmas	bridge	emperor
offering	switch	realm
guest	apple	behavior
willing	peach	explosion
happiness	flower	thrown
gift	quince	sketch
railroad	bought	narrative

105. Written Exercises.

a. Find in this book ten words which are divided at the end of a line. Copy them, separating their syllables by hyphens.

b. Separate the syllables of the following words by using hyphens:

almost	potato	examination
many	beautiful	forecastle
gentle	yesterday	satisfaction
fountain	delicate	literature
duty	moreover	acceptable
hungry	balcony	changeable
teaspoon	foundation	solitary

MEMORY GEM.

Says the Man in the Moon, "It's a fine world there;"
But he wonders how it can please us
To walk with our heads hanging down in the air—
For that is the way that he sees us.—*H. C. Bunner.*

Section XLI. LITERATURE STUDY.

Read the following poem:

The Sandpiper.

Across the narrow beach we flit,
One little sandpiper and I;
And fast I gather, bit by bit,
The scattered driftwood bleached and dry.
The wild waves reach their hands for it,
The wild wind raves, the tide runs high,
As up and down the beach we flit,
One little sandpiper and I.

Above our heads the sullen clouds
Scud black and swift across the sky;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.
Almost as far as eye can reach
I see the close-reefed vessels fly,
As fast we flit along the beach,
One little sandpiper and I.

I watch him as he skims along,
Uttering his sweet and mournful cry;
He starts not at my fitful song,
Or flash of fluttering drapery.
He has no thought of any wrong,
He scans me with a fearless eye;
Stanch friends are we, well tried and strong,
The little sandpiper and I.

Comrade, where wilt thou be to-night
When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
To what warm shelter canst thou fly?

I do not fear for thee, though wroth
The tempest rushes through the sky,
For are we not God's children both,
Thou, little sandpiper, and I?—*Celia Thaxter.*

106. Interpretation.

Who is speaking?

What lines in the first and second stanzas tell you a storm is coming on? What lines call up pretty pictures to you? Which are the descriptive words in these lines?

Why are the clouds called "sullen"? What is the meaning of "scud"? of "close-reefed"?

What is it about this little bird that pleases us?

Why does the poet call him comrade?

What contrast in the last stanza makes us feel his helplessness?

What is the thought in the last four lines?

107. Oral Exercises.

a. Describe in your own words the place where Mrs. Thaxter saw the sandpiper, and tell what other things could be seen there.

b. Describe a sandpiper carefully, so that your classmates would know one if they should see it.

108. Written Exercises.

a. Copy the eight lines of "The Sandpiper" that you like best.

b. Write in your own words a description of the meeting of Mrs. Thaxter and the sandpiper.

c. Write a description of a sandpiper.

Section XLII. PARAGRAPHS.

You have already learned that sentences in stories and other prose writing are separated into groups. To-day we are to look more closely into the nature of these groups.

109. Conversation.

Into how many groups of sentences is the selection on page 104 divided? What is the first group about? the second? the third?

How is the beginning of a new group indicated?

A group of sentences relating to the same part of a subject is called a **Paragraph.**

The purpose of dividing prose writing into paragraphs is to help the reader to grasp the divisions of the writer's thought.

The beginning of a new paragraph should be indicated by writing the first word on a new line, and farther to the right.

110. Oral Exercises.

a. Into how many paragraphs is "Androcles and the Lion" divided? What is the subject of the first paragraph? of the second? of the third?

b. Examine the selection on page 107, and tell how a conversation is divided into paragraphs.

111. Written Exercise.

Describe in two paragraphs some building, so that the first paragraph will tell how it looks from a distance; the second how it looks when you enter it.

MEMORY GEM.

If I were a cobbler, I would make it my pride
The best of all cobblers to be;
If I were a tinker, no tinker beside
Should mend an old kettle like me.

—*Anonymous.*

SUMMARY OF CHAPTER II.

A period (.) should be placed at the end of every sentence that tells something, and after every initial and abbreviation.

An interrogation point (?) should be placed at the end of every sentence that asks a question.

The exclamation point (!) should be placed after every sentence that exclaims.

The comma (,) should be used to separate the different parts of a date.

When a name is used to denote ownership or possession, an apostrophe and s should be added unless the word already ends in s.

In contractions the place of omitted letters should be marked by an apostrophe.

When the exact words of a speaker are repeated, they should be enclosed in quotation marks.

A quotation should be begun with a capital letter and be separated from other parts of the same sentence by a comma, unless an interrogation point or an exclamation point already occupies the place.

When a quotation is divided by other words, each part should be enclosed by quotation marks.

The words that divide a quotation should be cut off by commas.

The name of the person addressed should be separated from the rest of the sentence by commas.

Words or groups of words used in a series should be separated by commas.

When a word is divided at the end of a line, a hyphen should be used to show that the word is not complete.

Words should be divided only between syllables.

Words of one syllable should never be divided.

Sentences relating to the same part of a subject should be grouped together.

The first word of a new paragraph should be written on a new line, and farther to the right.

SUPPLEMENTARY WORK.

112. Oral Exercises.

a. Choose sides for a debate, and then debate the question whether it is easier to study in school than at home.

b. Tell a story of how a mast felt as it sailed by the point on which it grew.

c. Tell what you think about the Usefulness of Dogs. Arrange your thoughts in some such order as the following:

(1) To householders.
(2) To shepherds.
(3) To travelers.
(4) To hunters.
(5) To children.
(6) To farmers.

d. Read the following story:

THE LION AND THE MOUSE.

A lion, tired with the chase, lay sleeping at full length under a shady tree. Some mice, playing in the woods, scrambled over his nose and woke him. Laying his paw upon one of them, the lion was about to eat it when the mouse begged piteously to be let go, saying, "If you let me go, I shall not forget you." The lion smiled to think of the little mouse ever doing anything for him, but he let it go.

Sometime afterward the lion was caught in a net laid by some hunters. Unable to free himself by his mighty struggles, he made the forest resound with his roars. Presently a little mouse appeared, and began to gnaw the cords, cutting first one and then another with its sharp little teeth. In a few moments the lion was free. "I have learned," said he, "that little friends may become great friends."

Which part of the story is treated in the first paragraph? in the second?

Tell the story in your own words.

e. Give a reason for each of the punctuation marks used in the following sentences:

(1) Welcome, wild Northeaster!

(2) "Good-day, Mistress Crow," said the fox.

(3) A boy's will is the wind's will.

(4) "How?" cried the Mayor, "d'ye think I'll brook
Being worse treated than a cook?"

(5) Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, and Connecticut form the North Atlantic States.

113. Written Exercises.

a. Make a list of the contractions in the poem on page 21, and opposite each contraction write the words for which it stands.

b. Copy the following lines, place quotation marks around the quotations, and insert commas where they are needed:

I.

Some little mice sat in a barn to spin.
Pussy came by and popped her head in.
Shall I come in and cut your threads off?
Oh! no kind sir you will snap our heads off.

II.

Once I saw a little bird
Come hop hop hop.
So I cried Little bird
Will you stop stop stop?

c. Copy or write from dictation the following:

Just before the battle of Thermopylæ, a Spartan soldier came and reported to his commander that the Persians were so numerous that their clouds of arrows would darken the sun. "So much the better," said Leonidas, "for we shall then fight in the shade."

d. Write the following from dictation:

(1) In rushed a stout old nurse from the next room, and seeing Tom likewise, made up her mind that he had come to rob, plunder, destroy, and burn.

(2) And he had not been in the stream two minutes before he fell fast asleep into the quietest, sunniest, cosiest sleep that ever he had had in his life.

—*Charles Kingsley.*

e. Copy the following selections, inserting commas where they are needed:

(1) Great rats small rats lean rats brawny rats
Brown rats black rats gray rats tawny rats
Grave old plodders gay young friskers
Fathers mothers uncles cousins
Brothers sisters husbands wives
Followed the piper for their lives.

(2) Hedge ditch meadow field and even the very paths and highways are set thick with primroses.

f. Copy or write from dictation the following:

The honey-bee's great ambition is to be rich, to lay up great store, to possess the sweets of every flower that blooms. She is more than provident. Enough will not satisfy her. She must have all she can get by hook or by crook. She comes from the oldest country, Asia, and thrives best in the most fertile and long-settled lands.— *John Burroughs.*

g. Write one of the Oral Exercises.

h. Draw the picture which is suggested to your mind by the following description:

Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of the saddle; his sharp elbows stuck out like a grasshopper's; he carried his whip perpendicularly in his hand, like a scepter, and as the horse jogged on the motion of his arms was not unlike the flapping of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called, and the skirts of his black coat fluttered out almost to the horse's tail.

— *Washington Irving.*

i. Copy or write from dictation the following selection:

I find I see, almost without effort, nearly every bird within sight in the field or wood I pass through (a flit of the wing, a flirt of the tail are enough, though the flickering leaves do all conspire to hide them). You must have the bird in your heart before you can find it in the bush. The eye must have purpose and aim. No one ever yet found walking fern who did not have the walking fern in his mind. A person whose eye is full of Indian relics picks them up in every field he walks through.—*John Burroughs.*

j. Tell in writing why you would rather live in the city than in the country, or rather live in the country than in the city.

k. Copy and learn the following sentences:

(1) Lost time is never found again.
(2) Late lies the wintry sun a-bed.
(3) Life is not so short but that there is always time enough for courtesy.—*Ralph Waldo Emerson.*

l. Write a paragraph or two on one of the following subjects:

(1) Early morning in the country.
(2) Early morning in the city.
(3) By the brook.
(4) On the seashore.
(5) A visit to the pond.
(6) A visit to a factory.
(7) The White Giant (steam).
(8) Some bird.
(9) Autumn.
(10) A trick that succeeded.
(11) How the game was won.
(12) A beautiful dress.

m. Write these sentences, filling each blank with the word you think best suited for it:

(1) The trees in the forest —— in the storm.
(2) See how the swallows —— round the chimney!
(3) ——! ——! went the bell of the fire-engine.
(4) The branches —— in the breeze.
(5) Do you hear the leaves —— as the wind passes by?
(6) —— runs the water where the brook is deep.

n. Describe some person well known to the rest of the class, using as many paragraphs as there are parts to your description. Do not use names, but let the class recognize the person from your description.

114. Oral and Written Exercise.

Talk with your teacher about horses. Write your thoughts about the usefulness of horses. Arrange your thoughts in the following order:

I. What Horses do for Men.

(1) For the farmer.
(2) For the merchant.
(3) For the manufacturer.
(4) For the traveler.

II. What Men in Return should do for Horses.

(1) Food.
(2) Care of coat.
(3) Rest.
(4) Harness.
(5) Driving.
(6) Loads.

When this exercise is written, there should be at least two paragraphs corresponding to the two main divisions of the subject.

Chapter III

Common Errors

Section XLIII. SOME WORDS NOT IN GOOD USE.

Nearly all of us would like to imitate cultivated people in our dress, manners, and language. We cannot all imitate them in dress, but manners are free to everybody; and if we take a little pains, we can all learn to talk like cultivated people. Let us begin to-day.[1]

Here, in the column marked "Wrong," are some words which cultivated people do not use. They use instead the words set opposite in the column marked "Right:"

Wrong	Right	Wrong	Right
ain't	isn't, aren't	thern	theirs
I ain't	I'm not	yourn	yours
hain't	hasn't, haven't	to home	at home
'tain't	it isn't	everywheres	everywhere
hern	hers	somewheres	somewhere
hisn	his		

[1] *To the Teacher.*—It is expected that the lessons in this chapter will be distributed through the year, as the needs of pupils or the requirements of the course of study suggest, and that they will be frequently repeated.

115. Oral Exercises.

a. Explain to your classmates how to play some out-of-door game that you like. Think what they should be told first, what next, and where you must stop to explain. If you need to use any of the expressions given above, be sure that you use those in the column marked "Right."

b. Use each of the forms marked "Right" in a question or saying of your own.

116. Written Exercise.

Copy the following sentences, filling in the blank with the right word from the column marked "Right:" [1]

1. Mary —— come yet.
2. The robins —— gone south yet.
3. —— you ashamed of yourself?
4. —— that your book?
5. No, it —— mine.
6. Carrie says it isn't ——.
7. Henry says it is ——.
8. I have lost my knife; please lend me ——.

MEMORY GEMS.

I.

Sleep, soldiers! still in honored rest
Your truth and valor wearing;
The bravest are the tenderest,—
The loving are the daring.—*Bayard Taylor.*

[1] *To the Teacher.*—In order that both eye and ear may be trained to correct forms of expression, it is a good plan, after the blanks in this and similar exercises have been filled, to write on the board such sentences as give pupils trouble, and to have them read aloud again and again.

II.

Behind him lay the gray Azores,
  Behind the gates of Hercules;
Before him not a glimpse of shores,
  Before him only shoreless seas.
The good mate said, "Now must we pray,
  For lo, the very stars are gone:
Brave Admiral, speak—what shall I say?"
  "Why say, 'sail on! sail on! sail on!'"

. . . . . .

Then pale and worn he kept his deck
  And peered through darkness.—Ah, that Night
Of all dark nights!—And then—a speck!—
  A light! a light! a light! a light!—
It grew: a starlit flag unfurled!
  It grew to be time's burst of Dawn.
He gained a world: he gave that world
  Its greatest lesson,—on! and on!

"*Columbus.*"—*Joaquin Miller.*

Section XLIV. IS AND ARE.

Read the following sentences:

1. Reginald *is* at home.
2. Reginald and Helen *are* at home.
3. My hand *is* cold.
4. My hands *are* cold.
5. Annie, where *are* you going?
6. Girls, where *are* you going?

117. Conversation.

How many persons are spoken of in the first sentence? in the second? In speaking of one person, do we use *is* or *are*? In speaking of more than one, which word is used?

Why does the third sentence have *is*? Why is *are* used in the fourth sentence?

In sentences of our own, when should we use *is*? When should we use *are*?

How many persons does *you* mean in the fifth sentence? in the sixth? Which word is used with *you* in both sentences, *is* or *are*?

***Is* should be used in speaking of one person or thing.**

***Are* should be used in speaking of more than one. But *are* should always be used with *you*, whether it means one or more than one.**

118. Oral Exercises.

a. Learn by heart the following sentences so that you can say them in order fast:

I am well	We are well
You are well	You are well
He is well	They are well

*b. Fill each blank below with the proper word (*is, are*):*

(1) The United States —— the only country with a known birthday.—*James G. Blaine.*

(2) Springlets in the dawn —— streaming.
Diamonds on the brake —— gleaming.—*Scott.*

c. Read aloud the following paragraphs, filling each blank with the proper word (is, are):

The winter burrows of the field mice —— usually five or six inches below the surface, but sometimes they —— simply hollowed out under a great stone. They —— remarkable for the numerous chambers and side passages of which they —— composed. In one of the largest rooms of this subterranean house —— placed their winter bed, formed of fine, dry grasses. Its shape and size —— about that of a foot-ball. It has a small cavity in the center, which —— entered through a hole in the side. The mice creep in as do Arctic travelers into their fur-bags.

Here five or six young mice —— born, and stay until the coming of warm weather, by which time they —— grown, and go out to take care of themselves.

In the deepest part of the burrow —— placed the store of provisions for parents and little ones: seeds, roots, small nuts, wheat, and rye. All these stores —— carried to the burrows, often from long distances, in their baggy cheeks, which —— the mice's pockets.—*Ernest Ingersoll.*

119. Written Exercises.

a. Copy as many of the following sentences as the teacher may direct, filling each blank with the proper word (is, are):

(1) The glad birds —— singing.
(2) —— your parents at home?
(3) Where —— you, mother?
(4) Now the sun —— laid to sleep.—*Ben Jonson.*
(5) The memory of the just —— blessed.
(6) Wounds made by words —— hard to heal.
(7) Better —— half a loaf than no bread.—*John Heywood.*

b. Use **is** *or* **are** *in a sentence about each of the following:*

Soap bubbles	The sky	Autumn leaves	Clocks
My eyes	Spiders	The grass	The wind

c. Copy the first paragraph in the third Oral Exercise, filling each blank with the proper word:

MEMORY GEMS.

I.

Life is real! life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.
—*Henry Wadsworth Longfellow.*

II.

Woodman, spare that tree!
Touch not a single bough!
In youth it sheltered me,
And I'll protect it now.
—*George P. Morris.*

Section XLV. WAS AND WERE.

Read the following sentences:

1. The maid *was* in the garden.
2. The king and queen *were* in the palace.
3. There *was* a little man, and he had a little gun.
4. His bullets *were* made of lead.
5. Where *were* you, Carrie?
6. Where *were* you, children?

120. Conversation.

How many persons are spoken of in the first sentence? in the second? In speaking of one person, do we use *was* or *were?* In speaking of more than one, which word is used?

Why does the third sentence have *was?* Why is *were* used in the fourth sentence?

How many persons does *you* mean in the fifth sentence? in the sixth? Which word is used with *you* in both sentences, *was* or *were?*

***Was* should be used in speaking of one person or thing.**

***Were* should be used in speaking of more than one.**

But *were* should always be used with *you*, whether it means one or more than one.

121. Oral Exercises.

a. Learn the following sentences so that you can say them in order fast:

I was there.	We were there.
You were there.	You were there.
He was there.	They were there.

*b. Use **was** or **were** in a sentence about each of the following things:*

The trees	A horse	Chestnuts
The dandelions	You	My fingers

c. Read the following sentences aloud, filling each blank with the proper word (was, were):

(1) The meadow —— dotted with daisies.
(2) Alice and Ethel —— playing tennis.
(3) Butterflies —— dancing in the sunlight.
(4) There —— three crows sat on a tree.
(5) —— you frightened, Annie?
(6) He —— a good man, and a just.
(7) —— the horses shod to-day?
(8) —— the grapes ripe?
(9) There —— an owl lived in an oak.
(10) Where —— you, John?
(11) Blue —— her eyes as the fairy flax.—*Henry Wadsworth Longfellow.*
(12) The stars —— dim, and thick the night.—*Samuel Taylor Coleridge.*
(13) Here —— forests ancient as the hills.—*Samuel Taylor Coleridge.*
(14) There —— never yet fair woman but she made mouths in a glass.— *William Shakespeare.*

122. Written Exercises.

a. Write the second Oral Exercise.

b. Copy the sentences in the third Oral Exercise, filling each blank with the proper word.

MEMORY GEMS.

I.

The soft blue sky did never melt
Into his heart; he never felt
The witchery of the soft blue sky!
— *William Wordsworth.*

II.

The eyes of spring, so azure,
Are peeping from the ground;
They are the darling violets
That I in nosegays bound.—*Heinrich Heine.*

Section XLVI. HAS AND HAVE.

Read the following sentences:

1. The bird *has* flown away.
2. The birds *have* flown away.
3. Henry and Gilbert *have* come back.
4. Ethel *has* not been here.
5. I *have* a new-born sister.
6. Robert, *have* you finished your lesson?

123. Conversation.

How many things are spoken of in the first sentence? In the second? In speaking of one thing which word do we use, *has* or *have?* Which do we use in speaking of more than one?

Why does the third sentence use *have?* Why is *has* used in the fourth?

Which word is used with *I* in the fifth sentence?

How many persons are meant by *you* in the sixth sentence? Which word is used with *you?*

***Has* should be used in speaking of one person or thing.**

***Have* should be used in speaking of more than one.**

But *have* should always be used with *I* and *you*.

124. Oral Exercises.

a. Learn the following sentences so that you can say them fast:

I have come.	We have come.
You have come.	You have come.
It has come.	They have come.

b. Read the following lines aloud, filling each blank with the proper word (has, have):

A pin —— a head, but —— no hair;
A clock —— a face, but no mouth there;
Needles —— eyes, but they cannot see;
A fly —— a trunk without lock or key;
A timepiece may lose, but cannot win;
A cornfield dimples without a chin;
A hill —— no leg, but —— a foot;
A wine-glass a stem, but not a root;
A watch —— hands, but no thumb or finger;
A boot —— a tongue, but is no singer;
Rivers run, though they —— no feet;
A saw —— teeth, but it does not eat;
Ash-trees —— keys, yet never a lock;
And baby crows, without being a cock.

—*Christina G. Rossetti.*

c. Make a sentence about each of the following things, using ***has*** *or* ***have:***

A squirrel	Carpenters	A wolf	Houses
Squirrels	Masons	Meadows	The sea
A wren	An oak	Rivers	Shells
Buttercups	A clock	George	Clara and Edith

125. Written Exercise.

Copy as many of the following sentences as the teacher may direct, filling each blank with the proper word (has, have:)

(1) The girl —— gone away.
(2) The girls —— been busy.
(3) George Rockwell and his sister Louise —— a Scotch collie.
(4) All insects —— six legs.
(5) A bird —— two wings.
(6) Ba-a, ba-a, black sheep —— you any wool?
(7) I —— been to the top of the hill.
(8) —— you ever heard the wind go "YOOOOO"?
(9) Allan-a-dale —— no fagot for burning.—*Sir Walter Scott.*
(10) Since then I —— toiled day and night.
(11) The moon —— a face like the clock in the hall.
(12) Where —— you been, my Mary?

Section XLVII. DID AND DONE.

Learn the following sentences so that you can say them in order rapidly:

1. *Do* your work well.
2. I *did* my work well.
3. He has *done* his work well.
4. They have *done* their work well.

Which word is used in speaking of past time, *do* or *did?* After what words is *done* used?

***Did* should be used in speaking of past time.**

***Done* should be used after *has* and *have*.**

126. Oral Exercise.

Read the following sentences, filling ***each blank*** *with the proper word* (*do, did, done*)*:*

(1) Who —— this?
(2) Laura and Clifford —— it.
(3) Have you —— your lesson?
(4) Yes, I —— it this morning.
(5) He —— all the good he could.
(6) Are you sure that Margaret —— as well as she could?
(7) Ask her why she —— it.
(8) You know that you —— it.
(9) —— noble things, not dream them.— *Charles Kingsley.*
(10) Thou canst not say I —— it.— *William Shakespeare.*
(11) He has —— his lessons.
(12) We have —— as well as we could.

127. Written Exercises.

a. Copy the sentences in the Oral Exercise, filling each blank with the proper word.
b. Write a sentence in which you use ***do.***
c. Write a sentence in which you use ***done.***
d. Write five sentences in which you use ***did.***

MEMORY GEM.

God moves in a mysterious way
His wonders to perform;
He plants his footsteps on the sea
And rides upon the storm.
— *William Cowper.*

Section XLVIII. GIVE AND GAVE.

Read the following sentences:

1. The stars *give* faint light.
2. This morning my father *gave* me a new pencil.
3. Please *give* it to me.
4. The prince never *gave* his father grief.

Which word is used in speaking of present time, *give* or *gave?*

Which is used in speaking of past time?

***Give* should be used in speaking of present time.**

***Gave* should be used in speaking of past time.**

128. Oral Exercise.

Read the following sentences aloud, filling each blank with the proper word (give, gave):

(1) Yesterday Charlie —— Elizabeth some chestnuts.
(2) Where did you get this? Edgar —— it to me.
(3) Who —— it to him?
(4) I think Aunt Mary —— it to him.

129. Written Exercises.

a. Copy the sentences in the Oral Exercise, filling each blank with the proper word.

b. Write a sentence in which you use ***give.***

c. Write five sentences in which you use ***gave.***

MEMORY GEM.

Bright summer comes along the sky,
And paints the glowing year;
Where'er we turn the raptured eye,
Her splendid tints appear.—*Leigh Hunt.*

Section XLIX. SEE, SAW, AND SEEN.

Learn the following sentences so that you can say them in order rapidly:

1. I *see* him now.
2. I *saw* him yesterday.
3. I have *seen* him often.
4. He has *seen* me often.

Which word is used in speaking of present time, *see*, or *saw?* in speaking of past time? Which word is used after *have* and *has?*

***See* should be used in speaking of present time.**
***Saw* should be used in speaking of past time.**
***Seen* should be used after *has* or *have*.**

130. Oral Exercise.

Read the following sentences, filling each blank with the proper word (see, saw, seen):

(1) I —— him an hour ago.
(2) That is the best dog I ever ——
(3) Charlie says he —— two tramps near the barn.
(4) To —— her was to love her.
(5) The man tried to hide, but a policeman —— him.
(6) Once I —— a little bird.

131. Written Exercises.

a. Copy the sentences in the Oral Exercise, filling each blank with the proper word.

b. Write a sentence in which you use **see.**

c. Write five sentences in which you use **saw.**

d. Write a sentence in which you use **seen.**

Section L. MAY AND CAN.

Read the following sentences:

1. *May* I leave the room?
2. *Can* you speak German?

Which word is used in asking permission, *may* or *can?*

What does *can* mean?

***May* should be used to denote permission.**

***Can* should be used to denote ability or possibility.**

132. Oral Exercise.

Read the following sentences, filling each blank with the proper word:

(1) —— I use your sled?

(2) You —— look on my book.

(3) —— you skate?

(4) Mother says I —— have a birthday party.

(5) Grace —— go with us, if she wishes.

(6) —— I write at your desk?

(7) —— you tell me who lives here?

(8) You —— come to see me whenever you —— find time.

(9) Mother, —— I invite the girls to tea?

(10) When —— we go to the woods?

(11) —— I go with you, my pretty maid?

(12) —— I leave school at two o'clock?

(13) You —— go if you —— finish your work by two o'clock.

133. Written Exercises.

a. Write the sentences in the Oral Exercise, filling each blank with the proper word.

b. Write two sentences in which you use **can.**

c. Write two sentences in which you use **may.**

d. Copy and learn the following poem:

For the tender beech and the sapling oak,
That grow by the shadowy rill,
You may cut down both at a single stroke,
You may cut down which you will.

But this you must know, that as long as they grow,
Whatever change may be,
You can never teach either oak or beech
To be aught but a greenwood tree.

—*Thomas Love Peacock.*

Section LI. THEM AND THOSE.

Read the following sentences:

1. Look at *those* soldiers.
2. Let us run after *them.*

Which word, *those* or *them*, is used in these sentences with the name of something following? Which word is used by itself, without the name of something following?

***Them* should not be used for *those* along with the name of something.**

The following sentence is wrong, "Look at *them* birds." What ought it to be?

134. Oral Exercise.

Read the following sentences, filling each blank with the proper word (those, them):

(1) Where did you get —— apples?
(2) Charlotte gave —— to me.
(3) Please take up —— ashes.
(4) —— clothes are to go to the laundry.
(5) Look out for —— dogs.
(6) I am not afraid of ——.
(7) —— scissors cost fifty cents.
(8) What are you going to do with —— sticks!
(9) I am going to burn —— up.
(10) What are —— things you have in your hand?

135. Written Exercises.

a. Copy the sentences in the Oral Exercise, filling each blank with the proper word.

b. Write five sentences in which you use ***those.***

c. Write a sentence in which you use ***them.***

MEMORY GEMS.

I.

Breathes there the man with soul so dead,
Who never to himself hath said,
"This is my own, my native land."
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned,
From wandering on a foreign strand!

—*Sir Walter Scott.*

II.

Under the greenwood tree
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat.—
Come hither, come hither, come hither!
Here shall we see
No enemy
But winter and rough weather.

Who doth ambition shun
And loves to live i' the sun,
Seeking the food he eats
And pleased with what he gets—
Come hither, come hither, come hither!
Here shall he see
No enemy
But winter and rough weather.

— *William Shakespeare.*

Section LII. LEARN AND TEACH.

Read the following sentences:

1. How did you *learn* to swim?
2. My brother *taught* me.

Which word means "to acquire knowledge or skill"? Which word means "to impart knowledge or skill"?

***Learn* means "to acquire knowledge."**
***Teach* means "to impart knowledge."**

136. Oral Exercise.

Read the following sentences, filling each blank with the proper word (learn, learns, learned; teach, teaches, taught):

(1) Who —— you to read?
(2) My Aunt Carrie —— me.
(3) When did Blanche —— to write?
(4) She —— last year.
(5) Who —— you that trick?
(6) My brother —— me that trick yesterday.
(7) This should —— you a lesson.
(8) Nature —— beasts to know their friends.

137. Written Exercises.

a. Copy the sentences in the Oral Exercise, filling each blank with the proper word.

b. Write two sentences in which you use ***learn, learns,*** *or* ***learned.***

c. Write two sentences in which you use ***teach, teaches,*** *or* ***taught.***

MEMORY GEMS.

I.

No man e'er felt the halter draw,
With good opinion of the law.
—*John Trumbull.*

II.

Wise men read very sharply all your private history in your look and gait and behavior.—*Ralph Waldo Emerson.*

Section LIII. LEAVE AND LET.

Read the following sentences:

1. Please *let* me go.
2. I will not *leave* you here.

Which word, *let* or *leave*, is used in the sense of "permit"? Which is used in the sense of "go away from"?

***Let* means "to permit."**

***Leave* means "to go away from."**

138. Oral Exercise.

Read the following sentences, filling each blank with the proper word (let, leave):

(1) Pharaoh said, "I will —— you go."
(2) —— the beggar in.
(3) Will you —— me use your sled?
(4) —— go!
(5) Do not —— me alone.
(6) I will —— you know my answer to-morrow.
(7) Please —— me get out at the corner.

139. Written Exercises.

a. Copy the sentences in the Oral Exercise, filling each blank with the proper word:

b. Write two sentences in which you use ***let,*** *and two in which you use* ***leave.***

MEMORY GEM.

The world's a theater, the earth a stage
Which God and Nature do with actors fill.

—*Thomas Heywood.*

Section LIV. SIT, SAT, AND SET.

Read the following sentences:

1. We *sit* in the front row.
2. We *sat* there yesterday.
3. Please *set* the pitcher on the bench.

Which words, *sit*, *sat*, or *set* are used to denote "having a seat"? Which word is used in the sense of "to place"?

***Sit* and *sat* mean "to have a seat."**
***Set* means "to place."**

140. Oral Exercises.

a. Read the following sentences, filling each blank with the proper word (sit, sat, set):

(1) Let us —— down.
(2) We —— on the piazza.
(3) Please —— the lamp on the table.
(4) I have —— in this seat for a week.
(5) The Curtises —— in the front pew.
(6) Negro women in the South often —— their baskets on their heads.
(7) Agnes would —— by the hour listening to stories.
(8) Please —— still.
(9) Father was ——ting by the window.
(10) He had —— there all evening.

b. Read the sentences in the first Written Exercise, filling each blank with the proper word.

141. Written Exercises.

a. Copy the following sentences, filling each blank with the proper word (sit, sat, set):

(1) —— down and talk a while.
(2) I —— the basket under a tree.
(3) We —— on the rug and told stories.
(4) In which seat do you ——?
(5) Have you —— there long?
(6) Yesterday Horace —— in the sand all morning
(7) Let us —— here.
(8) The nurses often have to —— up all night.
(9) I have —— the chair behind the door.

b. Copy the sentences in the first Oral Exercise, filling each blank with the proper word.

c. Write two sentences in which you use **sit;** *two in which you use* **sat;** *one in which you use* **set.**

MEMORY GEMS.

I.

We sit in the warm shade and feel right well;
How the sap creeps up and the blossoms swell;
We may shut our eyes, but we cannot help knowing
That skies are clear and grass is growing.

—*James Russell Lowell.*

II.

How fleet is a glance of the mind!
Compared with the speed of its flight
The tempest itself lags behind,
And the swift-winged arrows of light.

— *William Cowper.*

Section LV. LIE AND LAY.

Read the following sentences:

1. *Lie* still.
2. *Lay* the book down.

Which word means "to recline"? Which means "to cause to lie" or "to put"?

***Lie* means "to recline."**

***Lay* means "to cause to lie."** [1]

142. Oral Exercise.

In the following sentences fill each blank with the proper word (lie, lay):

(1) She ——s down an hour every day.
(2) The cows —— down in the heat of the day.
(3) —— your hat on the chair.
(4) —— down and rest a while.
(5) I was so tired that I had to —— down.
(6) You had better —— your bundle down and rest.
(7) I will —— it down at the next turn.
(8) I will —— down after dinner.
(9) Let him —— there.
(10) France ——s north of Spain.
(11) Hush, my dear, —— still and slumber.
(12) He told me not to —— on the grass.
(13) She told him to —— the scissors on the table.
(14) —— still until I return.

[1] *To the Teacher.*—The distinction between *lay* and *laid*, the past tenses of *lie* and *lay*, is not given here, for fear of confusing young pupils.

143. Written Exercises.

a. Copy the sentences in the Oral Exercise, filling each blank with the proper word.

b. Write two sentences in which you use ***lie,*** *and two in which you use* ***lay.***

MEMORY GEM.

You'd scarce expect one of my age
To speak in public on the stage;
And if I chance to fall below
Demosthenes or Cicero,
Don't view me with a critic's eye,
But pass my imperfections by.
Large streams from little fountains flow,
Tall oaks from little acorns grow.

—*David Everett.*

SUMMARY OF CHAPTER III.

Is **should be used in speaking of one person or thing.**

Are **should be used in speaking of more than one.**

But ***are*** **should always be used with** ***you,*** **whether it means one or more than one.**

Was **should be used in speaking of one person or thing.**

Were **should be used in speaking of more than one.**

But ***were*** **should always be used with** ***you,*** **whether it means one or more than one.**

Has **should be used in speaking of one person or thing.**

Have **should be used in speaking of more than one.**

But *have* should always be used with *I* and *you*.

Did **should be used in speaking of past time.**

Done **should be used after *has* and *have*.**

Give **should be used in speaking of present time.**

Gave **should be used in speaking of past time.**

See **should be used in speaking of present time.**

Saw **should be used in speaking of past time.**

Seen **should be used after *has* or *have*.**

Them **should not be used for *those* along with the name of something.**

May **should be used to denote permission.**

Can **should be used to denote ability or possibility.**

Learn **means "to acquire knowledge."**

Teach **means "to impart knowledge."**

Let **means "to permit."**

Leave **means "to go away from."**

Sit **and *sat* mean "to have a seat."**

Set **means "to place."**

Lie **means "to recline."**

Lay **means "to cause to lie."**

To the Teacher.—If the language habits of the pupils make it desirable, the teacher can easily construct similar exercises to correct the following errors:

went for *gone*	*tore* for *torn*
come for *came*	*took* for *taken*
run for *ran*	*throwed* for *thrown*
broke for *broken*	*growed* for *grew* or *grown*
wrote for *written*	*showed* for *shown*
eat for *eaten*	*blew* for *blown*
flew for *flown*	*drove* for *driven*

THE CORRECTION OF COMMON ERRORS.

The obstinate error which consists in using two or more negative words to strengthen a negative assertion can best be eradicated by watching the speech of pupils, correcting the error when it occurs, and frequently announcing the fact that, *in modern English, two negative words in the same sentence cancel or destroy each other.*

In dealing with the problem of common errors, it is well to remember that a child learns the greater part of his English out of school by imitation of models—in the home, on the playground, perhaps on the street; and, to correct common errors, the school has work before it which cannot be accomplished in a few lessons. Pupils come to school with strong habits of speech already formed, which they have acquired from an environment that continues to surround them whenever they are not at school. If their habits of speech do not conform to correct usage, the school must try to break down these bad habits of speech and substitute new and correct ones by frequent and repeated reviews of the material in Chapter III. Furthermore, every lesson in history, geography, or any other subject, should be made a part of the children's training in English. If this principle is

not regarded, a recitation in history or geography may undo all that a set exercise in English has accomplished. There is hardly an exercise in school that is not an English exercise, and no utterance and no writing should be acceptable that is not correct English.

Additional help in eradicating common errors is provided by MODERN ENGLISH LESSONS and A MODERN ENGLISH GRAMMAR in the strong emphasis laid on the subject of sentence-structure, before treating of the parts of speech. (See, for instance, Chapters V and VI.) To understand one reason for this, consider the nature of the difficulty which besets a child who is in doubt whether to say, "What are you and *he* doing?" or "What are you and *him* doing?" It is certain that what is troubling such a child is not any peculiarity in the forms *he* and *him*. With these he has been familiar all his life, and he always says, without hesitation: "*He* came." "We saw *him*." What is difficult to him is the relation of the word in question to the rest of the sentence. Make him know that it is one of the subjects of the verb, and he knows that the proper form is *he*. He needs to be instructed, not so much in the parts of speech as in the way sentences are built. He needs to be made to distinguish the great fundamental relations of subject, verb, object, attribute complement, and modifier.

BOOK II

LESSONS IN GRAMMAR, LITERATURE, AND COMPOSITION

CHAPTER IV

LETTER-WRITING

Section LVI. THE FORM OF A LETTER.

The most important kind of writing to learn, because it is the kind most frequently used, is the writing of **Letters.** A business man often has to write forty or fifty letters a day; and absent friends like to write to one another. There are **Letter Forms** which are recognized as the best, and everyone should know these forms. A man must often be judged largely by his letters. If they are well and correctly written he is looked upon with favor, but if they are careless and slovenly in appearance a prejudice is at once aroused against him.

Read carefully the letter on page 171, and notice its different parts, the beginning, the body, and the end.

To the Teacher.—It has been found stimulating in many schools to establish a correspondence between children in different rooms in the same building, or in different schools. Let children choose their own committee of correspondence, with whom the responsibility of writing the letter shall mainly rest; but let the class hear the letters before they are sent, and suggest improvements. Letters sent through the mail will have the flavor of reality.

144. Conversation.

Which part of Donald's letter shows *where* and *when* it was written? Observe where the place and date are put, and how they are punctuated. Why is it important to put in the place and date?

Which part of the letter shows to whom it is written? What marks the beginning of this greeting? the end?

Why is it desirable to use a complimentary close (*Your chum,*) before the signature? What other complimentary close might Donald have used?

The parts of Donald's letter were arranged and written in the way deemed the best.[1] This way is further shown in the following form:

House and Street.....

City, State.....

Date.....

Salutation.....

Message.....

.....

.....

.....

.....

Complimentary close.....

Signature.....

[1] *To the Teacher.*—Attention might be called to the fact that the date is sometimes placed at the close of a friendly letter.

17 H Street.,
Washington, D. C.
January 15, 1901.

Dear Tom,

We are going to have such a lark this afternoon, and I hope you can come over and enjoy it with us. Mr. Ernest Seton-Thompson is coming to our house to dinner to-night, and he has promised to come early and tell Charlie and me some stories. We are all going to sit on the bear rug before the library fire, and as there is just room for one more we want you to be that one.

Be sure and come by four.

Your chum,
Donald

145. Written Exercises.

a. Copy Donald's letter to Tom.

b. Write Tom's answer to Donald's letter, following the correct form.

c. Write an invitation to a friend, asking him to share some pleasure with you.

d. Write a reply, accepting or declining the invitation.

MEMORY GEMS.

I.

If the oak is out before the ash,
'Twill be a summer of wet and splash;
But if the ash is before the oak,
'Twill be a summer of fire and smoke.

II.

Roll on, thou deep and dark blue ocean, roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin,—his control
Stops with the shore. —*Lord Byron.*

III.

Life is an arrow—therefore you must know
What mark to aim at, how to use the bow—
Then draw it to the head and let it go!
—*Henry Van Dyke.*

IV.

Write it on your heart that every day is the best day of the year.—*Ralph Waldo Emerson.*

Section LVII.

LITERATURE STUDY.

The following letter was written from Europe by the great preacher, Phillips Brooks, Bishop of Massachusetts, to his little niece, who lived in the summer in North Andover:

PHILLIPS BROOKS.

Hôtel du Nord, Berlin,
September 10, 1882.

Dear Gertie:—

This is Sunday morning. It is just after breakfast, about a quarter before nine o'clock. In a shop window on this street, I see a big clock every time I go out. It has seven faces, and each face tells what time it is in one of the great cities of the world. The one in the middle tells what time it is in Berlin, and all around that are the other great cities; it has not got North Andover; it is not one of the great cities of the world; but it has New York. Yesterday, as I passed it about one o'clock, I saw that it was about five in New York, so I know now that it cannot be quite three in North Andover. You will not go to church for a good while yet, so you will have time enough to read my letter twice before you go.

I came here last Wednesday, and am going to stay here for some time. In fact, I feel as if I lived in Berlin. I send you a picture of the house, with a line drawn around my two windows. The children at the door are not you and Agnes. I wish they were.

The children in Paris all wore blouses, and the children

in Venice did not wear much of anything. Here they all wear satchels. I never saw such children for going to school. The streets are full of them, going and coming, all the time. They are queer little white-headed, blue-eyed things, many of them very pretty indeed, but they grow up into dreadful-looking men and women. They wear their satchels strapped on their backs like soldiers' knapsacks, and when you see a schoolful of three hundred letting out, it is very funny.

Only two houses up the street lives the Emperor. He and his wife are out of town now, or no doubt they would send some word to Toody.

Affectionately your uncle,

Phillips.

146. Interpretation.

Do you think Gertie enjoyed this letter? Why do you think so? Let us see if we can learn from it how to make our letters interesting.

Notice, *first*, that Gertie's uncle told her about things he saw every day. He did not wait until something unusual had happened to him.

Notice, in the *second* place, that he selected from the many things he saw in Berlin those things that he thought would most interest the person to whom he was writing. What cities do you think were on the other five faces of the clock? What other interesting things does the letter tell about?

Notice, in the *third* place, that Gertie was pleasantly reminded that her uncle thought about her and longed to see her. Point out

the things in the letter that show her uncle's affection.

Notice, *finally*, that her uncle talks to Gertie in his letter just as if she were sitting on his lap.

Let us sum up the hints given in this letter:

When writing a letter,

1. Consider the person to whom you are writing.

2. Tell about those things which you think will be interesting to your correspondent.

3. Express freely what you feel and think, and write as you would talk.

4. Try to show your friend your best and most entertaining side.

147. Oral Exercises.

a. Tell in your own words what you have learned about Berlin from this letter.

b. Ask three questions of your classmates about the writer of this letter.

c. Have a conversation with your teacher about the climate in Manila and the customs of children who live there. Talk about the things that would seem strange to them if they should come to your State some winter morning.

d. Choose a city you would like to visit, and tell all you can about it.

148. Written Exercises.

a. Write a letter describing something in the place you live, so that it will be interesting to a little friend or cousin who has never seen it. Try to follow Phillips Brooks's example; choose something ordinary and try to see something extraordinary in it.

b. Write a letter to some child in Manila, who has never been in a cold country, telling about some very cold morning where you live. Describe how things look, how people dress and act, what sounds are heard, and anything else you choose.

c. Write a letter to each of the following persons:

(1) Your father or mother.
(2) A friend.
(3) Your physician.
(4) Your uncle.

MEMORY GEM.

Her voice was ever soft,
Gentle and low,—an excellent thing in woman.
— *William Shakespeare.*

Section LVIII. ADDRESSES.

Read the following sentences:

1. Mr. Charles N. Wolf lives at 1312 North Charles Street, Baltimore, Md.

2. *St. Nicholas* is published by the Century Company, Union Square, New York, N. Y.

3. The greatest battle of the Civil War was fought at Gettysburg, Adams County, Pennsylvania.

149. Conversation.

The name of a person, and the name of the place where he lives or does business, together are called his **Address.**

How many different places are mentioned in the address of Mr. Wolf? How many in the address of the Century Company? How many in the sentence about the Civil War?

Observe that the names of the different places in each address are separated by a comma.

The comma which is used to separate the different parts of an address may be looked upon as taking the place of omitted words; as:

The Century Company [has its office at] Union Square [in] New York [in the State of] N. Y.

In writing addresses, the names of States are usually abbreviated.

150. Written Exercise.

Copy or write from dictation the following addresses:

(1) Mr. John R. Hall, 29 Washington Street, Boston, Mass.

(2) Mrs. Henry Randolph, Stratford Hotel, Philadelphia, Pa.

(3) Miss Blanche Curtis, 1312 N Street, Washington, D. C.

(4) Rev. W. L. Seabrook, Newberry, S. C.

(5) Dr. J. C. Young, 964 Market Street, Newark, N. J.

[1] Sometimes the word *address* is used of the name of the place alone.

Section LIX. LITERATURE STUDY.

The following letter was written by the famous American actor, Edwin Booth:

Booth's Theater,
New York,
November 15th, 1871.

My own dear Daughter:—

I arrived here last night and found your pretty gift awaiting me. Your letter pleased me very,

very much in every respect, and your little souvenir gave me far more delight than if it were of real gold. When you are older you will understand how precious little things—seemingly of no value in themselves—can be loved and prized above all price when they convey the love and thoughtfulness of a good heart. This little token of your desire to please me, my darling, is therefore very dear to me, and I will cherish it as long as I live. If God grants me so many years, I will show it you when you are a woman, and then you will appreciate my preference for so little a thing, made by you, to anything money might have bought. God bless you, my darling!

I am going to see grandma to-day as soon as I get through my letters.

God bless you again and again!

Your loving father,

Edwin Booth.

151. Interpretation.

What can you learn from this letter about the great actor's daughter? How old do you think she was?

What do you think the gift was that she sent her father? What made the little souvenir so precious to her father?

What do you know of Edwin Booth after reading this letter? What do you think pleased his daughter most in it?

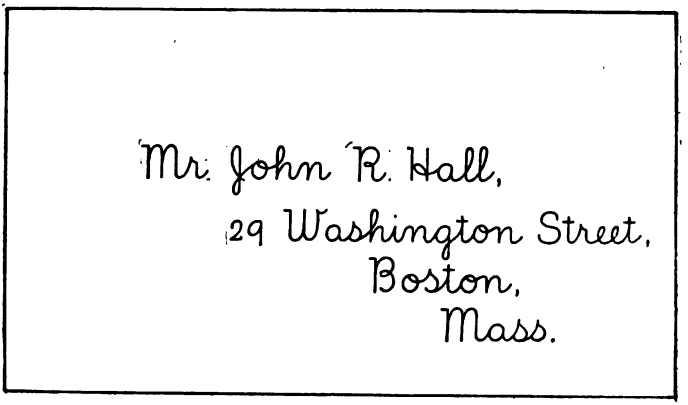
152. Written Exercises.

a. Write a letter of thanks to your father or mother who has sent you a gift.

b. Write a note acknowledging a gift of flowers.

Section LX. ADDRESSING THE ENVELOPE.

After a letter has been written and placed in an envelope, the next step is to write on the envelope the address of the person for whom it is intended, and to put on a stamp. The proper position of the address is shown in the following diagram:



The stamp should be placed in the upper right hand corner of the envelope.

Very recently it has come to be considered correct to omit the punctuation on an envelope, but the custom is not universal enough to be said to be the established usage.

153. Oral Exercise.

Tell when a square envelope is appropriate and when an oblong one is to be preferred.

154. Written Exercises.

a. Cut out six oblong pieces of paper to represent envelopes, and on each piece write one of the following addresses. Place the address upon the paper as in the model:

(1) Your own address.

(2) Your father's address.

(3) A cousin's address.

(4) The address of John B. Lane, who lives at 102 Clinton Street, Brooklyn, New York.

(5) Mrs. Alice O. James, who is spending the winter in New Orleans, Louisiana, at the St. Charles Hotel.

b. Write a note to your teacher asking her to take dinner with you to-morrow.

Address an envelope for this note.

MEMORY GEMS.

I.

If all were rain and never sun,
No bow could span the hill;
If all were sun and never rain,
There'd be no rainbow still.
—*Christina G. Rossetti.*

II.

Be good, sweet maid, and let who will be clever;
Do noble things, not dream them, all day long:
And so make life, death, and that vast forever
One grand sweet song. —*Charles Kingsley.*

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Section LXI. LITERATURE STUDY.

The following is part of a letter from the great English writer, Lord Macaulay, to his niece Margaret, whose pet name was Baba:

September 15th, 1842.

My dear Baba:—

Thanks for your very pretty letter. I am always glad to make my little girl happy, and nothing pleases me so much as to see that she likes books. For, when she is as old as I am, she will find that they are better than all the tarts, and cakes, and toys, and plays, and sights in the world. If anybody would make me the greatest

king that ever lived, with palaces, and gardens, and fine dinners, and wine, and coaches, and beautiful clothes, and hundreds of servants, on condition that I would not read books, I would not be a king. I would rather be a poor man in a garret with plenty of books, than a king who did not love reading.

Your affectionate uncle,
T. B. Macaulay.

155. Interpretation.

What do you think Baba's letter was about?

How do you think her uncle had made her happy? What do you learn about him from this letter?

In what ways do you think books are better than "all the tarts, and cakes, and toys, and plays, and sights in the world"?

Why did Lord Macaulay say he "would rather be a poor man in a garret with plenty of books, than a king who did not love reading"?

156. Written Exercise.

Write a letter to your little brother who is away from home. Tell him what happened the other day to his pet kitten. Let him know how you miss him.

MEMORY GEM.

Pale is the February sky,
And brief the midday's sunny hours;
The wind-swept forest seems to sigh
For the sweet time of leaves and flowers.

—*William Cullen Bryant.*

Section LXII. PAPER AND ENVELOPE.

Every letter that goes through the mails stands for the person who writes it. Our letters are our representatives. Therefore we should be as careful about the appearance and contents of our letters as we are about the appearance of our clothing and the character of our talk.

1. Use white paper and black ink. The use of colored ink or paper is not so pleasing to the eye, and often is a sign of affectation.

2. As soon as possible learn to write straight on unruled paper, and use only that kind. Ruled paper is seldom used by good writers, because it would seem to show that the writer is so unskilled that he cannot write straight on plain paper. A young man was once refused an excellent position because his letter of application was on ruled paper. The employer decided that one who did not know the proper custom in writing letters would be deficient in other things.

3. Use a sheet of paper folded so as to present four pages, like two leaves of this book. If only one page is needed, use page 1. If two pages are needed, use pages 1 and 3. If three pages are needed, use pages 1, 2, and 3.[1] If four pages are needed, use pages 1, 2, 3, and 4.

[1] Many persons prefer to use pages 1, 3, and 2, in the order named, writing the lines on page 2 up the page, not across it.

4. The complimentary close and the signature should always be on the same page as the last part of the body of the letter, never on a page by themselves.

5. "Crossing" a page, or writing first across it and then up and down, to save paper, makes the writing hard to read and produces an unpleasant impression on the person to whom the letter is sent.

157. Oral Exercises.

a. Tell what color of paper and ink we should use in letter-writing, and why.

b. Tell why we should use paper that is not ruled.

158. Written Exercise.

Write a letter to your father asking him to send you some writing materials. Tell him the kind you want.

MEMORY GEMS.

I.

Heaven is not reached by a single bound;
But we build the ladder by which we rise
From the lowly earth to the vaulted skies,
And we mount to its summit round by round.

—*John G. Holland.*

II.

Look in his face, to meet thy neighbor's soul,
Not on his garments, to detect a hole.

—*Oliver Wendell Holmes.*

Section LXIII. LITERATURE STUDY.

The following letter was written by Thomas Hood, the author of "The Bridge of Sighs," "The Song of the Shirt," and other well-known poems, to a little girl named May Elliot:

Monday, April, 1844.

My dear May:—

I promised you a letter, and here it is. I was sure to remember it; for you are as hard to forget, as you are soft to roll down a hill with. What fun it was! only so prickly, I thought I had a porcupine in one pocket, and a hedgehog in the other. The next time, before we kiss the earth we will have its face well shaved.

Did you ever go to Greenwich Fair? I should like to go there with you, for I get no rolling at St. John's Wood. Tom and Fanny only like roll and butter, and as for Mrs. Hood, she is for rolling in money.

Tell Dunnie that Tom has set his trap in the balcony and has caught a cold, and tell Jeanie that Fanny has set her foot in the garden, but it has not come up yet. Oh, how I wish it was the season when "March winds and April showers bring forth May flowers"! for then, of course, you would give me another pretty little nosegay. Besides it is frosty and foggy weather, which I do not like. The other night when I came home from Stratford, the cold shriveled me up so, that when I got home I thought I was my own child!

However, I hope we shall all have a merry Christmas. I mean to come in my ticklesome waistcoat, and to laugh till I grow fat, or at least streaky. There will be doings! And then such good things to eat; but, pray, pray, pray, mind they don't boil the baby by mistake for the plump pudding, instead of a plum one.

Give my love to everybody, from yourself down to Willy, with which and a kiss, I remain, up hill and down dale,

Your affectionate lover,

Thomas Hood.

159. Interpretation.

Do you think May enjoyed reading this letter? Find more than one reason for thinking so. Read the lines that must have made May realize that the writer loved to think of her and write to her. In what way are all these letters by great writers alike?

What parts of the letters are the funniest? Where does the writer make fun by exaggerating?

Where does he make fun by punning?

What do you like about this letter?

What do you think the author's little friend May Elliot, liked in it?

What does it reveal to you about the character of Thomas Hood?

160. Written Exercises.

a. Write a letter to a friend with whom you once spent a pleasant day. Recall, at the beginning, the good time you had together, and propose something for another day.

b. Write the answer to such a letter.

c. Write a letter to a friend who is going to visit you, and who will arrive while you are at school. Tell him how to find his way to your house, how he will know he is on the right way, and how he can recognize the house. Suggest some way in which he may amuse himself while waiting for you.

MEMORY GEMS.

I.

Into each life some rain must fall,
Some days must be dark and dreary.
—*Henry Wadsworth Longfellow.*

II.

My good blade carves the casques of men,
My tough lance thrusteth sure;
My strength is as the strength of ten,
Because my heart is pure.—*Alfred Tennyson.*

Section LXIV. BUSINESS LETTERS.

Examine the following letters:

1516 Columbus Avenue,
New York, N. Y.,

November 3, 1902.

Messrs. Harper & Brothers,
Franklin Square,
New York.

Gentlemen :—

Enclosed you will find a money order for eight dollars, for my subscription to Harper's Magazine and Harper's Weekly for one year.

Please let the subscription begin with the December number.

Respectfully yours,
(Miss) Elizabeth Johnson.

Salisbury, S. C.,
March 6, 1902.

Miss Lydia Duncan,
Brooklyn, N. Y.

Dear Madam :—

My daughter is very anxious to go to Europe this summer. Since it is impossible for me to take her, my aunt, Mrs. Neale, has advised me to send her with your party.

Will you please tell me the length of time you will be gone, what countries you will visit, and the cost of the trip?

Sincerely yours,
Ethel N. Wirt.
(Mrs. Henry S. Wirt.)

Lakeville, Conn.,
April 14, 1902.

Mr. Henry C. Brinsmade,
260 West Jersey Street,
Elizabeth, N. J.

Dear Sir :—

Your letter was received this evening. We packed the trees very carefully, and regret that they did not arrive in good condition. If they do not grow, we will gladly replace them.

Very truly yours,
Chas. A. Scott.

161. Conversation.

With regard to the form (i.e., the heading, the salutation, and the signature), how do these letters differ from the letter on page 171?

These differences in form between a letter to a friend and a business letter are due to the following fact:

Business letters are written to strangers, who must be assured that the letter is for them, and informed how to address a reply.

The *full* address of the person to whom the letter is written is inserted by business men for the information of their stenographers, who write out the letters from dictation and address the envelopes. If the sender writes and addresses his own letters, the insertion of the street and number is not necessary; but the name and city should always be used.

What salutation is used in the letter to a man?

What salutation is used in the letter to a company? **Dear Sirs** would do equally well.

What salutation is used in the letter to a woman? **Madam** corresponds to **Sir,** and is used in addressing either married or unmarried women.

What complimentary closes are used in these letters? What is the meaning of **respectfully**?

How does Miss Elizabeth Johnson inform Harper & Brothers that she is to be addressed as an unmarried woman?

How does Mrs. Wirt indicate that she is married? A married woman usually *signs* her own initials; but she is *addressed* by her husband's initials, if he is living.

Business letters should be clear and straight to the point, and should contain no unnecessary matter to waste the time of the person to whom they are sent.

162. Written Exercises.

a. Copy one of the letters given above.

b. Write to John Wanamaker, of Philadelphia, for a copy of his latest catalogue. Store: corner of Thirteenth and Market Streets.

MEMORY GEM.

Trifles make perfection, and perfection is no trifle.

Section LXV. LITERATURE STUDY.

The following letter was written by a remarkable little girl named Marjorie Fleming, who was a pet of Sir Walter Scott's. When she wrote it, she was not yet six years old.

My dear Isa:

I now sit down to answer all your kind and beloved letters which you was so good as to write to me. This is the first time I ever wrote a letter in my Life. There are a great many Girls in the Square and they cry just like a pig when we are under the painful necessity of putting it to Death. Miss Potune a Lady of my acquaintance praises me dreadfully. I repeated something out of Dean Swift, and she said I was fit for the stage, and you may think I was primmed up with majestick Pride, but upon my word I felt myselfe turn a little birsay—birsay is a word which is a word that William composed which is as you may suppose a little enraged. This horrid fat simpliton says that my Aunt is beautifull which is entirely impossible for that is not her nature.

163. Interpretation.

What mistakes can you find in this letter? If it amuses you, ask your teacher to read you some more of Marjorie's letters, which may be found in the sketch of her by Dr. John Brown, the author of "Rab and his Friends."

164. Written Exercise.

Copy Marjorie's letter, correcting the mistakes in spelling and capitalizing.

Section LXVI. FORMAL INVITATIONS AND REPLIES.

The following models show the manner of writing formal invitations and replies:

INVITATION.

Mr. and Mrs. Leonard Carpenter request the pleasure of Mr. Turner's company at dinner on Wednesday, November twelfth, at six-thirty o'clock.

1227 Amsterdam Avenue.

REPLY (ACCEPTING).

Mr. Turner accepts with pleasure the invitation of Mr. and Mrs. Carpenter to dinner on Wednesday, November twelfth.

Monday, November 10.

REPLY (DECLINING).

Mr. Turner regrets that a previous engagement prevents his accepting Mr. and Mrs. Carpenter's kind invitation to dinner on Wednesday, November twelfth.

Monday, November 10.

165. Written Exercises.

a. Copy the notes given above. Learn them by heart.

b. Write a formal invitation to a friend for some particular occasion.

c. Write a formal acceptance to the invitation.

d. Write a formal note declining the invitation and giving the reason.

MEMORY GEM.

The night is calm and cloudless,
And still as still can be,
And the stars come forth to listen
To the music of the sea.
—*Henry Wadsworth Longfellow.*

SUMMARY OF CHAPTER IV.

Follow the accepted form in the arrangement of the place where and the time when a letter is written, the salutation, the message, the complimentary close, and the signature.

Consider the person to whom you are writing.

Tell about those things which you think will be interesting to your correspondent.

Try to show your correspondent your best and most entertaining side.

The name of a person and the name of the place where he lives or does business together are called his address.

The names of the different places in an address should be separated by commas.

In writing addresses the names of States are usually abbreviated.

Write the address on the envelope according to the accepted form.

Place the stamp on the upper right hand corner of the envelope.

For correspondence, use white paper, black ink, and unruled paper.

Use the pages of the letter sheet in the following order as needed: 1 and 3; 1, 2, and 3; 1, 2, 3, and 4.

Place the complimentary close and the signature of a letter on the same page as the last part of the body of the letter.

Never write up and down a page after having written across it.

Business letters are written to strangers, who must be assured that the letter is for them, and informed how to address a reply.

Business letters should be clear and straight to the point, and should contain no unnecessary matter to waste the time of the person to whom they are sent.

Business letters should be written according to accepted forms.

Formal invitations and replies should be written according to accepted forms.

SUPPLEMENTARY WORK.

166. Oral Exercises.

a. Describe a postage stamp. What is it for? Why should not people be allowed to pay for a letter when they get it instead of when they mail it? Why are stamps cancelled by the postmaster? What stamps are in most common use?

b. What is a post-office? By whom is it established and kept up? Where is your post-office? What do you see when you go there? How do you get mail from the post-office? How do you put mail in it? Why do people write letters? Why do they like to receive them?

c. With the help of your teacher learn all you can about the history of the Mail Service, and report it to your class.

d. Describe the American two-cent stamp of the present day.

e. With the help of your teacher learn all you can about the history of Postage Stamps, and then tell it to your class.

f. Describe your postman as accurately and as interestingly as you can, so that your classmates can see him in their mind's eye.

167. Written Exercises.

a. Write a few paragraphs on a Visit to the Post Office, making them as interesting as you can.

b. Write a composition on The Mail Service of the United States.

c. Write a composition on American Postage Stamps.

d. Write a letter of two paragraphs to a friend telling about two interesting things you did or saw yesterday.

e. Write a letter to William Shakespeare, in Stratford, England, who has asked you to describe the American one-cent stamp.

f. Write a letter to a friend describing, in as entertaining a manner as possible, how you get your mail.

g. Write a letter to your mother telling her about your school, your studies, and anything else about your school life which she might like to know.

h. Write a letter of three or more paragraphs to a friend telling her what you are planning to do on Christmas.

i. Write a letter to a classmate who has been sick for several days. Make your letter cheerful and interesting.

j. Write a letter of thanks to your aunt who has just made you a pretty calendar; or to a friend who has sent you a photograph of himself in a frame that he made.

k. Write a note to your teacher asking her if she will take the class into the woods next Saturday.

l. Imagine you were a child living in Plymouth in the early days of the colony, and write a letter of three paragraphs to a little friend whom you left behind you in Holland.

m. Write a letter to your grandfather thanking him for what he sent you on your birthday.

n. Write a note to a friend asking him to meet with some boys at your home to form a ball team, or, write a note to a friend asking her to meet with some girls at your house to form a reading club.

o. Write a note to a friend who lives in the same town. Tell her you have a little kitten which you want to give her, and ask her if she would like to have it.

p. Imagine you are a stranger visiting for the first time the place where you live, and write about your visit.

q. Write a letter telling why you would rather live in the North than in the South (or in the South than in the North).

r. Write a note to your teacher asking if you may leave school half an hour early. Give your reason.

s. A friend has invited you to a sleigh ride. Write a note telling her you cannot go. Give your reason. Address an envelope for this note.

t. Write on make-believe envelopes the addresses of four of your playmates.

u. Address make-believe envelopes to the following persons:

(1) William B. Bissell, who is a physician in Lakeville, Connecticut, Litchfield County.

(2) Luther M. Black, who is a clergyman living in Harrisburg, Pennsylvania, at 223 North Third Street.

(3) Sherman L. Coy, who is with the Colt Manufacturing Company, in Hartford, Connecticut.

(4) John A. McCall, of New York, who is President of the New York Life Insurance Company. The company's offices are at 346 Broadway.

v. Write a note asking some friend to make you a visit. Make the invitation as attractive and cordial as possible, and address it properly.

w. Write a letter to a friend, real or imaginary, living in a distant part of the United States, telling of the strange and interesting things to be seen where you live.

x. Imagine that you desire employment with some business man or company that you know. Write a letter of application, and address it properly.

CHAPTER V

SENTENCES AND THEIR STRUCTURE

Section LXVII. SENTENCES.

The word "ice," when heard or seen, creates in the mind a mental picture, called an **Idea.** This idea is clear and distinct; but we feel that it is not a complete thought like "Ice is cold" or "Ice melts."

From the words "Ice melts" we get more than a single idea. First we get the idea of ice; then we get the idea of what ice does. Two ideas of this kind—something pictured in the mind and an assertion about it—together form a **Thought.**

A group of words expressing a thought is called a Sentence.

Read the following groups of words:

1. The bird builds in the tree.
2. Where do oranges grow?
3. Meet us at the corner.
4. The house is on fire!
5. The flowers are fragrant.
6. Come to my house at two o'clock.
7. The dam has burst!

Does each of these groups of words express a complete thought?

The first sentence, you observe, is an *assertion.* What is the second?

The third sentence is a *request* or a *command.* The fourth sentence expresses *strong feeling.*

Sentences that assert are called Assertive Sentences.

Sentences that ask are called Interrogative Sentences.

Sentences that command are called Imperative Sentences.

Sentences that express strong feeling are called Exclamatory Sentences.

What punctuation mark is used at the end of an Assertion? of a Question? of a Command? of an Exclamation?

168. Oral Exercises.

a. Tell which of the following groups of words are sentences:

(1) Birds fly.
(2) Birds tree.
(3) The birds in the tree.
(4) The birds are in the tree.
(5) The birds in the tree are robins.
(6) Flying birds.
(7) Birds flying.
(8) Plants grow.
(9) Plants growing.
(10) Plants are growing.
(11) Growing plants.
(12) Crickets chirp.
(13) The engine whistled.
(14) Once in a while.
(15) Smoke curls.
(16) Smoke curling.
(17) Bees work.
(18) Working bees.

b. Read each of the following sentences, and tell whether it is assertive, interrogative, imperative, or exclamatory:

(1) The train was late.
(2) Turn to the left.
(3) How cold it is!
(4) Keep thy tongue from evil.
(5) The night is calm and cloudless.
(6) What a wonderful garden is here!
(7) Lady bug, lady bug, fly away home.
(8) This is the forest primeval.
(9) Why cross the gloomy firth to-day?
(10) Little Boy Blue, come blow your horn.

169. Written Exercises.

a. Use each of the following groups of words in a complete sentence:

(1) The birds in the tree.
(2) Grow in the woods.
(3) The leaves are.
(4) The apples in the orchard.
(5) Is coming.
(6) The wind.

b. Change each of the following assertive sentences into a question:

(1) Waldo studies French.
(2) Squirrels crack nuts.
(3) You can sing.
(4) Mother is tired.

c. Change each of the following assertive sentences into a command:

(1) Mary is studying her lesson.
(2) Carlo comes to me.
(3) The door is open.
(4) Ice melts.
(5) The lamp is lighted.

THE BROOK.

Section LXVIII. LITERATURE STUDY.

"The Brook" is a song from a longer poem of the same name. It is famous for its musical qualities and its beautiful descriptions.

Read the following poem:

THE BROOK.

I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.

By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow, weed, and mallow.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling,

And here and there a foamy flake
Upon me, as I travel
With many a silvery waterbreak
Above the golden gravel,

And draw them all along, and flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

—*Alfred Tennyson.*

170. Interpretation.

Who is speaking?

Read those lines which describe the lonely wild places where the brook begins.

What is meant by "to bicker down a valley"?

Does the brook see much or little variety in its course? Tell what it sees.

What lines best call to your mind a brook you have seen? Tell about this brook, using, if you like, some of the poet's words. Notice the words which give you an idea of beautiful colors.

What lines describe best the impatient hurrying of the brook?

Learn two or three stanzas you like best.

171. Oral Exercises.

a. Tell why the following words are used:

Sudden sally, sharps and trebles, fret, lusty.

b. What words give you an idea of color?

c. Notice the use of words in pairs beginning with the same letter, like "sudden sally."

How many such can you find? What effect does this have upon the sound, as you read these lines?

172. Written Exercises.

a. Write three questions upon the use of the words in "The Brook" for your classmates to answer.

b. Choose one of the lines you like best. Copy it and make a drawing to illustrate it.

Section LXIX. SUBJECT AND PREDICATE.

If you examine the following sentences, you will find that each sentence has two parts:

Naming Part.	Asserting Part.
Iron	rusts.
Fish	swim.
Fire	burns.
Snow	is white.
Lions	are hunted.
The birds	sing in the trees.
The lilies	blossom in the pond.

The part of a sentence which names that about which an assertion is made is called the Subject.

The asserting part of a sentence is called the Predicate.

Every sentence must contain a subject and a predicate.

The subject and the predicate may each consist of a single word or of many: as,

Subject.	Predicate.
Rabbits	burrow.
Wild rabbits	burrow in the ground.
Bees	fly.
The busy bees	fly from flower to flower.
Stars	twinkle.
The beautiful little stars	twinkle in the sky.

The separation of a sentence into its parts is called Analysis.

173. Oral Exercises.

a. Separate the following sentences into Subject and Predicate:

(1) I shook the walnuts down.

Model.—The subject is "I." The predicate is "shook the walnuts down."

(2) Brooks murmur.

(3) Time flies.

(4) Time flies fast.

(5) Students learn.

(6) Good students learn fast.

(7) Sugar grows in Cuba.

(8) The wild grapes wait us by the brook.

(9) The lilies blossom in the pond.

(10) She laid her hand in mine.

(11) Trees of enormous size grow in California.

(12) The central part of the United States is a vast plain.

b. Make sentences, using the following words or groups of words as subjects:

(1) Whales ——.

(2) Wheels ——.

(3) Rivers ——.

(4) Cars ——.

(5) The wind ——.

(6) Little Hiawatha ——.

(7) Coral islands ——.

(8) A boy's whistle ——.

(9) The Maine woods ——.

(10) Many car-loads of fruit —

(11) The first spring flowers ——.

c. Make sentences, using the following words or groups of words as predicates:

(1) —— flutter.
(2) —— kick.
(3) —— is ringing.
(4) —— were playing.
(5) —— fly away home.
(6) —— drove two white horses.
(7) —— watched their flocks by night.
(8) —— are brought from Florida.
(9) —— flows into the Gulf of Mexico.
(10) —— grew in sun and shower.

174. Written Exercises.

a. Analyze the following sentences, writing the subjects and the predicates in opposite columns, thus:

Subject.	Predicate.
The moon	shines.
The beautiful moon	shines in the east.

(1) My father is working.
(2) The birds are building a nest.
(3) A bee flew from flower to flower.
(4) Golden butterflies gleam in the sun.
(5) Hiawatha saw fiery lights in the northern sky.
(6) Valuable minerals are found in the Andes Mountains.
(7) The apple trees are white with fragrant blossoms.
(8) The stars glide upon their endless way.
(9) Many wild flowers bloomed by the dusty roadside.

b. Use each of the following groups of words as either the subject or the predicate of a sentence:

(1) Salt Lake City.
(2) grow in the fields.
(3) little Bo-Peep.
(4) the old oak tree.
(5) has invited the robin to a party.
(6) ran a race.
(7) are found in the ocean.

Section LXX. COMPOSITION.

175. Oral Exercises.

a. Describe a brook that you know, telling—

(1) Where it starts.
(2) Through what sort of country it flows.
(3) Where it ends.
(4) What its character is.

b. Describe a certain part of the brook that is unusually pretty.

176. Written Exercise.

Write brief descriptions of as many different kinds of brooks as you can think of—the broad shallow meadow brook, the swift-flowing mountain rill, the brook that winds lazily through the woodlands. Use as many pretty descriptive words as you can. Use words that imitate by their sound the thing they stand for. Try to make each description a picture, perfect in itself, having one main thought, with the minor thoughts grouped about it.

Section LXXI. POSITION OF THE SUBJECT.

Read the following pairs of sentences:

1. The balloon went up.
2. Up went the balloon.

3. Fred is coming.
4. Is Fred coming?

5. Don't you forget.
6. Don't forget.

What is the subject of the first sentence? of the second?

The subject of a sentence does not always come first.

When the subject comes first, the sentence is said to be in the natural order. When the subject does not come first, the sentence is in inverted order.

The subject of a sentence is always the answer to the question formed by putting *who* or *what* before the predicate. For example, in the sentence, "Of noble race the lady came," in which the asserting part, or predicate, is "came of noble race," the subject is the answer to the question, "*Who* or *what* came of noble race?"

When in doubt about the subject of a sentence, look first for the predicate, or asserting part. By putting *who* or *what* before this predicate, the subject may easily be found.

What is the subject of the third sentence? of the fourth?

What is the predicate of the fourth sentence? Do the words *is coming* in the fourth sentence make an assertion? What do they do?

In an interrogative sentence the predicate *asks* something about the subject.

What is the subject of the fifth sentence? of the sixth?

In an imperative sentence the predicate commands, and the subject is generally omitted.

177. Oral Exercise.

Separate each of the following sentences into subject and predicate:

(1) There stands the man.
(2) A mighty man is he.
(3) Doubtful seemed the battle.
(4) That gale I well remember.
(5) Wide open stood the doors.
(6) Long live the king!
(7) Down the road she tripped.
(8) At daybreak on a hill they stood.
(9) How swiftly the swallows fly!
(10) Is her voice low and sweet?
(11) Did you ever hear a lark sing?
(12) Unto the pure all things are pure.
(13) Never lose a chance of doing a kind deed.
(14) Into the valley of Death rode the six hundred.

178. Written Exercises.

a. Rewrite the following sentences, arranging the parts in the natural order, and consider which order you like best:

(1) Under a spreading chestnut tree the village smithy stands.

(2) Last night the moon had a golden ring.

(3) Over the river and through the wood to grandfather's house we go.

(4) Piped the blackbird on the beechwood spray.

(5) In San Francisco I saw many Chinese.

(6) Home they brought him, slain with spears.

(7) In a corner sat little Jack Horner.

b. Rewrite the following sentences, arranging the parts in the inverted order:

(1) Spring comes with soft and noiseless tread.

(2) The yellow sunflower stood by the brook in autumn beauty.

(3) I hear the patter of little feet in the chamber above me.

(4) I stood on the bridge at midnight.

(5) Earth praises God with her thousand voices.

(6) Three black crows sat on a tree.

MEMORY GEM.

A little neglect may breed mischief: for want of a nail the shoe was lost; for want of a shoe the horse was lost; and for want of a horse the rider was lost.—*Benjamin Franklin.*

Section LXXII. LITERATURE STUDY.

The following selection is from a diary or daily record kept by Nathaniel Hawthorne, who lived in Massachusetts:

An Autumn Afternoon.

October 16.—I spent the whole afternoon in a ramble to the seashore. It was a beautiful, warm, sunny afternoon, one of the pleasantest days of the whole year. People were at work harvesting, without their coats. Cocks with their flocks of hens were in the grass-fields, hunting grasshoppers, chasing them eagerly with outspread wings, appearing to take much interest in the sport apart from the profit. Other hens were pecking at the ears of Indian corn. Grasshoppers, flies, and flying insects of all sorts are more abundant in these warm autumnal days than I have seen them at any other time. Yellow butterflies flutter about in the sunshine, singly, by pairs or more, and are wafted on the gentle gales; the crickets begin to sing early in the afternoon, and sometimes a locust may be heard. In some warm spots there was a pleasant buzz of many insects.—*Hawthorne.*

179. Interpretation.

What was the date of this ramble? What did Hawthorne see that was unusual at that time?

What words does he use to describe the afternoon? What things that he saw and heard make us feel that it was warm and sunny?

Which sentence pleases you most? Why?

Is the author successful in picturing to your mind a warm, sunny afternoon in October? Tell how you think he does it.

180. Oral Exercises.

a. Why are commas used after "beautiful" and "warm" in the second sentence? What series occurs in the fourth sentence? What other series can you find in the selection?

b. What seems to you the most vivid word or group of words in the description of the harvesters? of the chickens? of the butterflies? of the insects?

181. Written Exercises.

a. Make a list of the words in the selection that suggest their meaning by their sound.

b. Draw some picture suggested to your mind by the selection.

MEMORY GEMS.

I.

Over the hills and far away,
A little boy steals from his morning play,
And under the blossoming apple-tree
He lies and he dreams of the things to be:
Of battles fought and of victories won,
Of wrongs o'erthrown and of great deeds done—
Of the valor that he shall prove some day,
Over the hills and far away.

—*Eugene Field.*

II.

Ay, now am I in Arden: the more fool I. When I was at home I was in a better place; but travelers must be content.— *William Shakespeare.*

Section LXXIII. THE SIMPLE SUBJECT.

Compare the following sentences:

1. Bells jingle.
2. The sleigh bells on the horse jingle.

What is the subject of the first sentence? of the second?

Which words might be omitted from the second sentence without destroying the sense?

Which word might be used alone as the subject of the second sentence?

Which, then, is the necessary or principal word in the subject of the second sentence?

The principal word in the subject of a sentence is called the Simple Subject.

182. Oral Exercises.

a. In the following sentences point out first the complete Subject, then the Simple Subject:

(1) Dead leaves fall.

(2) The loud wind roared.

(3) All men are mortal.

(4) The happy birds were singing.

(5) The melancholy days are come.

(6) The good news arrived to-day.

(7) Many large rivers flow into the Atlantic Ocean.

(8) Here once the embattled farmers stood.

(9) Thousands of ants covered all the hills and vales in my wood yard.

b. Point out the Simple Subject in each of the following sentences:

(1) Last summer a little green caterpillar lived in my grape-vine.

(2) Then a strange thing happened.

(3) A large express company has the picture of a dog upon all of its wagons.

(4) Solemnly sang the village choir.

(5) Three wise men of Gotham went to sea in a bowl.

(6) Not far from the gateway was an old iron bridge.

183. Written Exercises.

a. Enlarge the following sentences by adding two or more appropriate words to the Simple Subjects:

(1) —— bells ring.
(2) —— moon rises.
(3) —— leaves rustle.
(4) —— butterfly flutters.
(5) —— sheep are feeding.
(6) —— birds are chirping.
(7) —— children laugh.
(8) —— evening darkens.
(9) —— apples are sweet.
(10) —— violets are purple.

b. Form sentences by filling each of the following blanks with two or more words:

(1) —— book ——.
(2) —— tree ——.
(3) —— dog ——.
(4) —— house ——.

c. Copy the subjects of the sentences on page 205 and underline the Simple Subjects.

d. Make a list of the Simple Subjects of the sentences on page 208.

Section LXXIV. COMPOSITION.

184. Oral Exercises.

a. Read again the selection on page 210, and then describe your walk to school, telling the following things:

(1) Where you go.
(2) What you see.
(3) What you hear.
(4) How you feel.

b. Describe a pretty walk which you have taken, telling where it was, the time of year, and what made it pretty.

185. Written Exercises.

a. Write a description of your walk to school, making it as vivid as you can. Select characteristic pictures, and use some words that suggest their meaning by their sound.

b. Write Oral Exercise "b."

MEMORY GEM.

Bright little dandelion,
  Downy, yellow face,
Peeping up among the grass
  With such gentle grace;
Minding not the April wind
  Blowing hard and cold,
Brave little dandelion
  With a heart of gold.

Section LXXV. THE VERB.

Compare the following sentences:

1. Stars twinkle.
2. Stars twinkle brightly on frosty nights.

What is the predicate of the first sentence? of the second? Which words might be omitted from the predicate of the second sentence without destroying the sentence? Which word might be used alone as the predicate of the second sentence? Which word, then, is the principal or asserting word in the predicate of the second sentence?

The asserting word in the predicate of a sentence is called the Verb.

186. Oral Exercises.

a. Add to each of the following Simple Subjects as many appropriate Verbs as you can think of:

(1) Leaves ——. (3) Monkeys ——. (5) Snow ——.
(2) Water ——. (4) Farmers ——. (6) Lightning ——.

b. In each of the following sentences point out the Simple Subject and the Verb:

(1) Good actions ennoble us.
(2) The lark sings at heaven's gate.
(3) The south wind blew softly.
(4) Three mice went into a hole to spin.
(5) The brave soldiers heard the bugle sound.
(6) The Spanish general surrendered at Santiago.

c. Supply a Verb to each of the following sentences:

(1) They —— with the morning lark.
(2) The shepherd —— the same old story.
(3) Men —— at his speech.
(4) The boat —— round and round.
(5) Once more he —— into the street.
(6) September —— thirty days.
(7) The mouse —— up the clock.
(8) The soldier —— his duty.
(9) She —— the garret windows.

d. In each of the following sentences point out first the Subject, then the Predicate, then the Simple Subject, and then the Verb:

(1) Out of the north the wild news came.
(2) Silently fell the snow.
(3) The blinding mist hid the land.
(4) A land breeze shook the shrouds.
(5) Icicles hang by the wall.
(6) The waves rush in on every side.
(7) The sultry suns of summer came.

187. Written Exercises.

a. Enlarge the predicates of the following sentences by adding appropriate words to the Verbs:

(1) Winter comes.
(2) Wolves prowl.
(3) Hens cackle.
(4) Weather-vanes turn.
(5) The men walked.
(6) The war ended.
(7) Mary called.
(8) Dark clouds scatter.

b. Make sentences with the following Verbs by filling each of the blanks with two or more appropriate words:

(1) —— rise ——. (2) —— eat ——. (3) —— laughed ——.

c. Copy the predicates of the sentences on page 204, and underline the Verbs.

d. Make a list of the Verbs in the sentences on page 208.

MEMORY GEM.

There is a bird I know so well,
It seems as if he must have sung
Beside my bed when I was young;
Before I knew the way to spell
The name of even the smallest bird,
His gentle-joyful song I heard.
Now see if you can tell, my dear,
What bird it is that every year
Sings "Sweet—sweet—sweet—very merry cheer."

He comes in March when winds are strong,
And snow returns to hide the earth;
But still he warms his heart with mirth,
And waits for May. He lingers long
While flowers fade; and every day
Repeats his small contented lay,
As if to say we need not fear
The season's change if love is here
With "Sweet—sweet—sweet—very merry cheer."

"The Song Sparrow."—Henry Van Dyke.

Section LXXVI. LITERATURE STUDY.

MINE HOST OF "THE GOLDEN APPLE."

A goodly host one day was mine,
A Golden Apple his only sign,
That hung from a long branch, ripe and fine.

My host was the bountiful apple-tree;
He gave me shelter and nourished me
With the best of fare, all fresh and free.

And light-winged guests came not a few
To his leafy inn, and sipped the dew
And sang their best song ere they flew.

I slept at night on a downy bed
Of moss, and my host benignly spread
His own cool shadow over my head.

When I asked what reckoning there might be
He shook his broad boughs cheerily—
A blessing be thine, green Apple-Tree!

—*Thomas Westwood.*

188. Interpretation.

If *mine host* was the apple-tree, what was the *leafy inn?* What is a hostelry? What is meant by the *sign* of "The Golden Apple"?

Why is the host spoken of as *goodly?*

Name some of the guests at this inn. What did they pay for their entertainment?

189. Written Exercise.

Draw a picture of this "leafy inn," and write a pretty description of its bounty to its guests.

Section LXXVII. VERBS CONTAINING MORE THAN ONE WORD.

Compare the following sentences:

1. I *go* to school.
2. I *am going* to school.
3. I *shall go* to school.
4. I *have gone* to school.
5. I *have been going* to school.

What is the verb in each of these sentences?

The verb is sometimes made up of two or more words.

Compare the following sentences:

1. The bell *has rung.*
2. *Has* the bell *rung?*
3. The bell *has* surely *rung.*

What is the verb in the first of these sentences? in the second? in the third?

The parts of a verb are often separated by other words.

190. Oral Exercises.

a. Point out the Verbs in the following sentences:

(1) The town crier has rung his bell.
(2) Robert of Lincoln is telling his name.
(3) Hans had served his master seven years.
(4) The dreary winds are blowing.
(5) The flowers were arranged by my daughter.
(6) We have been walking all night.

b. In the following sentences supply Verbs made up of two or more words:

(1) The field —— by the farmer.
(2) We —— Latin next week.
(3) Messages —— by telephone.
(4) At two o'clock I —— there.
(5) James —— to dinner.
(6) The poor man's arm ——.

c. In the following sentences point out the Verbs whose parts are separated:

(1) Helen will certainly be here in time.
(2) When shall we three meet again?
(3) The bells were solemnly tolling.
(4) Are you not going by train?
(5) Richard was seriously injured by the fall.
(6) Was Macbeth written by Shakespeare?
(7) Arbutus is often found under the snow.

191. Written Exercises.

a. Make a list of the Verbs in the following sentences:

(1) I shall find him, never fear!
(2) God has spread his mornings upon the mountains.
(3) He has been appointed postmaster by the President.
(4) His cohorts were gleaming with purple and gold.
(5) I am thinking of the vacation.
(6) Up into the cherry tree
Who should climb but little me?

b. Copy the following sentences, supplying Verbs made up of two or more words:

(1) Nothing —— in the room but the sound of his pen.

(2) I —— you to drive to-day.

(3) Gold —— in Alaska.

(4) They —— always —— in the city.

(5) Listen, my children, and you ——
Of the midnight ride of Paul Revere.

(6) You —— not —— your cake and have it too.

c. In the following sentences make a list of the Verbs whose parts are separated:

(1) At midnight the cock was loudly crowing.

(2) You should not have gone to the party.

(3) Alice was quietly sitting under the trees.

(4) Allen was badly stung by a bee.

(5) Seed shall never be scattered in this field.

(6) They have always done their best.

(7) The spectral owl has always lived in the old gray tower.

(8) Not only around our infancy
Doth heaven with all its splendors lie.

MEMORY GEMS.

I.

To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.
— *William Wordsworth.*

II.

How far that little candle throws his beams
So shines a good deed in a naughty world!
— *William Shakespeare.*

Section LXXVIII. LITERATURE STUDY.

LUCY.

She dwelt among the untrodden ways
  Beside the springs of Dove,
A maid whom there were none to praise
  And very few to love.

A violet by a mossy stone
  Half hidden from the eye!
Fair as a star, when only one
  Is shining in the sky.

She lived unknown, and few could know
  When Lucy ceased to be;
But she is in her grave, and oh!
  The difference to me!

— *William Wordsworth.*

192. Interpretation.

What likeness does the poet find between the maid and the violet? between her and the star?

What qualities of Lucy does Wordsworth celebrate in this poem?

How does he show his strong love for her—by what he says, or by what he leaves for us to imagine? What meaning has the exclamation point here?

Which do you think is the most touching line?

Do you like the expression "untrodden ways"? Can you tell why?

MEMORY GEM.

Sweet are the little brooks that run
O'er pebbles gleaming in the sun,
Singing to soothing tones.

—*Thomas Hood.*

Section LXXIX. COMPLEMENTS.

Read the following group of words:

Birds fly.

Is this a complete sentence? What is the subject? What is the verb? Does the verb *fly* make an assertion, or form a complete predicate?

Read the following groups of words:

Subject.	Verb.
Birds	have
Birds	are
Birds	build

Does each of these groups have a subject? Does each have a verb? Does any one of the verbs *have*, *are*, or *build* form a complete predicate? Is any of these groups a complete sentence?

What word can you add to the verb *have* in the first sentence so as to form a complete predicate? How can you complete the predicate of the second sentence? of the third?

The word added to a verb to complete the predicate is called a Complement.

EXAMPLES:

Subject.	Predicate.	
	Verb.	Complement.
Birds	have	wings.
Birds	are	timid.
Birds	build	nests.

193. Oral or Written Exercises.

a. Complete the predicates in the following sentences by adding complements to the verbs:

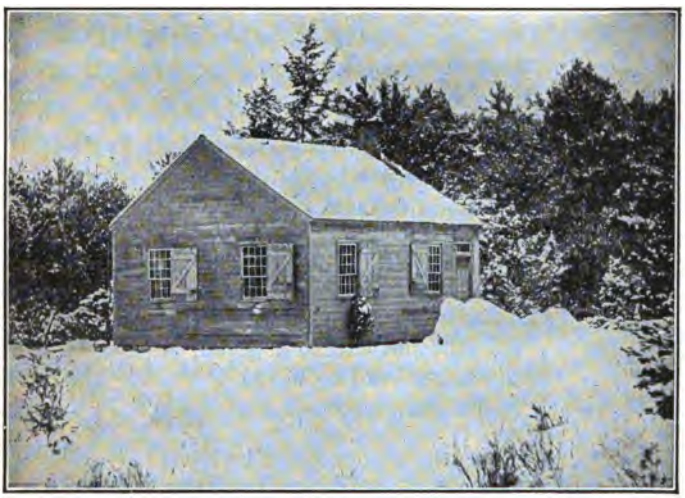
(1) Trees have ——.
(2) Squirrels crack ——.
(3) I see ——.
(4) The hunter killed ——.
(5) Velvet feels ——.
(6) Roses smell ——.
(7) Cuba is ——.
(8) He looks ——.
(9) The masons are building ——.
(10) Columbus discovered ——.
(11) The crops are looking ——.
(12) The tailor is making ——.

b. With each of the following subjects use an appropriate predicate consisting of a verb and a complement:

(1) Trees —— ——.
(2) Monkeys —— ——.
(3) Grocers —— ——.
(4) Asia —— ——.
(5) Rivers —— ——.
(6) Engines —— ——.

Section LXXX. LITERATURE STUDY.

In School-Days.



THE SCHOOLHOUSE.

Still sits the schoolhouse by the road,
A ragged beggar sunning;
Around it still the sumachs grow,
And blackberry-vines are running.

Within, the master's desk is seen,
Deep scarred by raps official;
The warping floor, the battered seats,
The jack-knife's carved initial.

The charcoal frescos on its wall;
Its door's worn sill, betraying
The feet that, creeping slow to school,
Went storming out to playing!

Long years ago a winter sun
  Shone over at its setting;
Lit up its western window-panes,
  And low eaves' icy fretting.

It touched the tangled golden curls,
  And brown eyes full of grieving,
Of one who still her steps delayed
  When all the school were leaving.

For near her stood the little boy
  Her childish favor singled;
His cap pulled low upon a face
  Where pride and shame were mingled.

Pushing with restless feet the snow
  To right and left, he lingered;
As restlessly her tiny hands
  The blue-checked apron fingered.

He saw her lift her eyes; he felt
  The soft hand's light caressing,
And heard the tremble of her voice,
  As if a fault confessing.

"I'm sorry that I spelt the word;
  I hate to go above you,
Because,"—the brown eyes lower fell,—
  "Because, you see, I love you!"

Still memory to a gray-haired man
  That sweet child-face is showing.
Dear girl! the grasses on her grave
  Have forty years been growing!

He lives to learn, in life's hard school,
  How few who pass above him
Lament their triumph and his loss,
  Like her,—because they love him.

194. Interpretation.

Have you ever seen a schoolhouse like this? Do you think Whittier's description good? Why does he call it "a ragged beggar"? In what way does the schoolhouse you have seen differ from this?

Where in the first three stanzas does Whittier put into the description something of his own experience? Is it yours as well?

Explain *low eaves' icy fretting.*

What are the things he remembers as he visits the school again? Do you think of anything he should have remembered besides? What pictures might have come into his mind that he did not write about?

Tell the story of that winter evening, "long years ago."

Which picture do you think the prettier—that in the first or that in the fourth stanza?

Why does the poet call life a *school?* What lessons are there to be learned in this school? Who is the teacher?

195. Word Study.

a. Write the meaning of the following words:

warped initial official lament eaves

b. Choose four words from some selection you like in this book; then write their meanings.

Section LXXXI. COMPOSITION.

a. Write a paragraph describing some familiar building as it appears in winter.

b. Write a paragraph describing the same building in spring or summer. It will be interesting to get the opinion of your classmates as to which is the better description.

c. Ask your father or your grandfather to tell you about the school he went to when a boy. Choose one thing to describe—either the schoolhouse, the teacher, or one of the children—and write as good a story as you can to read in school to-morrow.

Memory Gems.

I.

An idler is a watch that wants both hands,
As useless if it goes as when it stands.

II.

Unwarmed by any sunset light,
The gray day darkened into night,
A night made hoary with the swarm,
And whirl-dance of the blinding storm,
As zigzag wavering to and fro
Crossed and recrossed the wingéd snow:
And ere the early bedtime came
The white drift piled the window-frame,
And through the glass the clothes-line posts
Looked in like tall and sheeted ghosts.

—*John Greenleaf Whittier.*

Section LXXXII. DIRECT OBJECTS.

Read the following sentences:

Subject.	Predicate.	
	Verb.	Complement.
Mr. Warner	killed	a bear.
Hester	wrote	a letter.

What action is asserted in the first sentence? Who performed this action? On what did it fall?

What action is asserted in the second sentence? Who performed it? On what did the action fall?

A complement that denotes the object on which the action of the verb falls is called an Object Complement.

An object complement is often called the *Direct Object*, or the *Object of the Verb.*

Object complements denote either the *receiver* of the action or the *result* of the action; thus:

Subject.	Predicate.		
	Verb.	Object.	
Tabby	catches	*mice.*	Receiver of the action.
Grocers	sell	*sugar.*	
Natalie	cut	her *finger.*	
Charles	made	a *kite.*	Result of the action.
Mother	baked	a *cake.*	
Edith	drew	a *picture.*	

196. Oral or Written Exercises.

a. Complete the predicates in the following sentences by filling the blanks with Object Complements, and tell whether they denote the receiver or the result of the action:

(1) The woman cut ——.
(2) I have sent ——.
(3) The cow tossed ——.
(4) Jack untied ——.
(5) My tailor made ——.
(6) Mr. Smith planted ——.
(7) She composed ——.
(8) The dog ate ——.
(9) The cat worried ——.
(10) God created ——.
(11) Mother read ——.
(12) The Indian wove ——.

b. Point out the Object Complements in the following sentences, and tell whether they denote the receiver or the result of the action:

(1) Longfellow wrote "Hiawatha."
(2) Have you caught any fish?
(3) The cat has killed my canary.
(4) I spent a penny.
(5) Mother bakes bread.
(6) Next day they found him.
(7) April showers make May flowers.
(8) Grandmother spun the cloth for this gown.
(9) Many hands make light work.
(10) The rising tide hid the rocks.
(11) Will you lend me your knife?
(12) Our gardener dug a long ditch.
(13) Max has lost his shoe.
(14) John found a bed of violets.

Section LXXXIII. LITERATURE STUDY.

THE TOURNEY.

Ralph would fight in Edith's sight,
For Ralph was Edith's lover.
Ralph went down like a fire to the fight,
Struck to the left and struck to the right,
Roll'd them over and over.
"Gallant Sir Ralph," said the king.

Casques were crack'd and hauberks hack'd,
Lances snapt in sunder,
Rang the stroke, and sprang the blood,
Knights were thwack'd and riven and hew'd
Like broad oaks with thunder.
"O what an arm," said the king.

Edith bow'd her stately head,
Saw them lie confounded.
Edith Montfort bow'd her head,
Crowned her knight's, and flush'd as red
As poppies when she crown'd it.
"Take her, Sir Ralph," said the king.

—*Alfred Tennyson.*

197. Written Exercises.

a. Imagine yourself Ralph, Edith, or the king, and tell the story of the tournament as you saw it.

b. Imagine yourself one of the crowd of spectators, and describe the scene which you saw when the tournament began.

c. Describe a football game, or other contest, that you have seen. Choose your words carefully.

Section LXXXIV. ATTRIBUTE COMPLEMENTS.

Read the following sentences:

Subject.	Predicate.	
	Verb.	Complement.
My dog	is	a spaniel.
My dog	is	black.

What is the subject of the first sentence? Which word in the predicate describes the subject? Which word makes the assertion by coupling the subject and the complement together?

What is the subject of the second sentence? What does *black* do? What does *is* do?

A complement that describes the subject is called an Attribute Complement.

A verb that makes an assertion by coupling an attribute complement to the subject is called a Copula.

Am, *is*, *are*, *was*, *were*, *has been*, *have been*, and other forms of the verb *be*, are copulas.

The following verbs are sometimes used as copulas: *appear*, *become*, *feel*, *look*, *seem*, *smell*, *taste*; thus:

The book *appears* interesting.	He *feels* well.
The child *became* a man.	The cake *looks* good.
	She *seemed* frightened.
	Roses *smell* sweet.

Are copulas followed by Objects or by Attribute Complements?

198. Oral or Written Exercises.

a. Complete the predicates in the following sentences by filling the blanks with Attribute Complements:

(1) My hat is ——.
(2) The pear looks ——.
(3) Silk feels ——.
(4) Violets smell ——.
(5) Jackson became ——.
(6) My sister has been ——.
(7) The clouds were ——.
(8) Stonewall Jackson was ——.
(9) My name is ——.
(10) The horses seem ——.

b. Point out the Attribute Complements in the following sentences:

(1) The twilight is sad and cloudy.
(2) That old man has been a sailor.
(3) In the east the sky grows bright.
(4) A soldier brave is he.
(5) All his fingers are thumbs.
(6) Gold is an important export of Australia.
(7) His speech was the great event of the campaign.
(8) The child is father to the man.

c. Make sentences out of the following groups of words by using Copulas:

(1) Rivers, deep.
(2) Red, bricks.
(3) Albert, King.
(4) Trees, green.
(5) The Romans, soldiers.
(6) Stars, bright.
(7) Bark, rough.
(8) Johnny, Welshman.
(9) Cuba, island.
(10) Blue, paper.
(11) Difficult, lessons.
(12) Prairies, fertile.

d. Complete the predicate in each of the following sentences by supplying a complement, and tell whether the complement that you supply is an Object or an Attribute Complement:

(1) Old King Cole was ——.
(2) The air grew ——.
(3) Baby saw ——.
(4) The ocean looks ——.
(5) Gas gives ——.
(6) A snake bit ——.
(7) The Hebrews made ——.
(8) Napoleon became ——.
(9) The Nile is ——.
(10) Marion feels ——.
(11) Little Miss Muffet ate —.
(12) The miller grinds ——.

e. Point out the Complements in the following sentences, and tell whether they are Object or Attribute Complements:

(1) Lowell was a poet.
(2) Arnold turned traitor.
(3) The boys built a log house.
(4) A man's house is his castle.
(5) Alex grew tall and handsome.
(6) He seemed a strong man.
(7) The bird built a nest.
(8) Who will ring the bell?

Section LXXXV. LITERATURE STUDY.

Rivers.

Every country has its own rivers, and every river has its own quality; and it is the part of wisdom to know and love as many as you can, receiving from each the best it has to give. The torrents of Norway leap down from their mountain homes with plentiful cataracts, and run brief but glorious races to the sea. The streams of England move

smoothly through green fields and beside ancient, sleepy towns. The Scotch rivers brawl through the open moorland and flash along steep Highland glens. The rivers of the Alps are born in icy caves, from which they issue forth with furious, turbid waters; but when their anger has been forgotten in the slumber of some blue lake they flow down more softly to see the vineyards of France and Italy, the gray castles of Germany, and the verdant meadows of Holland. The mighty rivers of the West roll their yellow floods through broad valleys or plunge down dark canyons. The rivers of the South creep under dim arboreal archways heavy with banners of waving moss.—*Henry Van Dyke.*

199. Interpretation.

Select the words the author uses to describe the streams of each of the countries named.

Why does he use the words *brawl* and *flash* in describing the rivers of Scotland?

What is meant by "when their anger has been forgotten in the slumber of some blue lake"?

Explain *open moorland, verdant meadows, arboreal archways.*

What is a *sleepy town?* Did you ever visit one? Tell about it.

200. Written Exercises.

a. Write two questions about the rivers of the Alps.

b. Write five sentences describing streams you have seen or know something about, using the words mentioned at the end of the Interpretation above. Vary your sentences by using sometimes the inverted order.

Section LXXXVI. MODIFIERS.

Compare the following groups of sentences:

1. Strokes fell oaks.
2. *Little* strokes fell *great* oaks.
3. Laura sings.
4. Laura sings *well.*
5. The crocus blooms.
6. The crocus blooms *early.*
7. The crocus blooms *very* early.

What word in the second sentence narrows or limits the meaning of the word *strokes?* What word narrows the meaning of the word *oaks?* Would the sentence be complete if these words were omitted? if *oaks* were omitted?

What word in the fourth sentence limits or modifies the meaning of the verb *sings?*

What does *early* do in the sixth sentence? What does *very* do in the seventh?

A word joined to some part of a sentence to limit or modify the meaning is called a Modifier.

201. Oral or Written Exercises.

a. Join appropriate modifiers to the following words:

(1) —— stars.	(5) Work ——.	(9) —— rivers.
(2) —— oranges.	(6) Stand ——.	(10) —— tired.
(3) —— apples.	(7) Sit ——.	(11) —— soon.
(4) —— mountains.	(8) Speak ——.	(12) —— well.

b. Mention as many words as you can that might be used to modify each of the following words:

house dog cloud hat tree city

c. Make sentences, using each of the following words as a modifier:

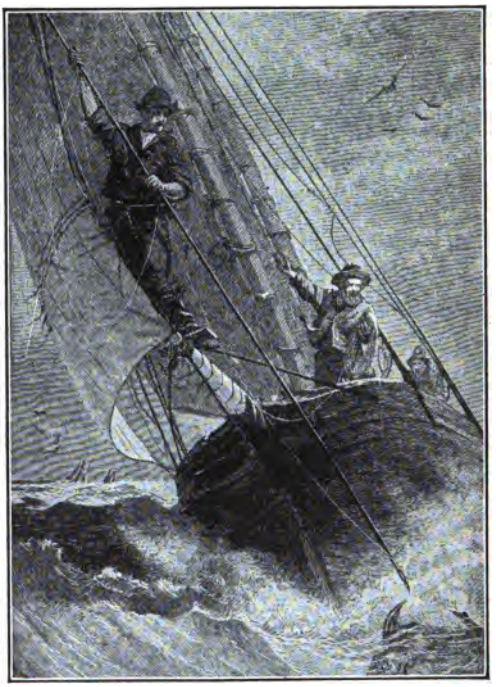
yesterday	these	five	not	happy	sweetly
small	there	often	very	busy	quickly

d. Point out the modifiers in the following sentences, and tell what each modifies:

(1) She played well.
(2) Here he comes.
(3) The north wind doth blow.
(4) A burnt child fears the fire.
(5) Sparks fly upward.
(6) The river flows slowly.
(7) I have a green book.
(8) The miner digs patiently.
(9) Humpty Dumpty had a great fall.
(10) Where is your basket?
(11) The bright fire burned merrily.
(12) The small birds twitter.
(13) Call him again.
(14) We shall surely expect you next week.
(15) Little Boy Blue, blow your horn.
(16) Jack Frost does his work quickly.
(17) The long bitter war is over.
(18) How did you find the old man?

Section LXXXVII. LITERATURE STUDY.

At Sea.



AT SEA.

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail,
And bends the gallant mast,—
And bends the gallant mast, my boys,
While, like the eagle free,
Away the good ship flies and leaves
Old England on the lee.

"Oh for a soft and gentle wind!"
I heard a fair one cry;
But give to me the snoring breeze,
And white waves heaving high,—
And white waves heaving high, my lads,
The good ship tight and free;
The world of waters is our home,
And merry men are we.

There's tempest in yon hornèd moon,
And lightning in yon cloud;
But hark the music, mariners!
The wind is piping loud;
The wind is piping loud, my boys;
The lightning flashes free,—
While the hollow oak our palace is,
Our heritage the sea.

—*Allan Cunningham.*

202. Interpretation.

Read the poem aloud.

What kind of weather on the sea does this sailor like? Point out all the lines that tell you this?

What does he mean by a *piping* wind? What tells you that he loves the sound? What words do you use to describe the sound of the wind?

What is meant by a *wet sheet?* a *snoring breeze? white waves?*

Explain the first line in the last stanza. How does the sailor feel toward his ship? What does he call it? What does the last line mean?

203. Oral Exercise.

Give a sentence in which for the sake of beauty you compare a ship to a bird. Would you think of comparing a bird to a ship? Would you compare a balloon to a ship? What reason can you give for your answer?

204. Written Exercises.

a. Write some sentences about Clouds, using the following words, and modifying the subject and the predicate of each sentence by words or groups of words:

drifted sailed swept were driven were wafted

b. Write some sentences about Girls, using the following words, and modifying the subject and the predicate of each sentence by words or groups of words:

danced skipped sauntered lagged raced

c. Fill the blanks with the best words you can find:

(1) —— glows like ——.
(2) —— rustles like ——.
(3) —— sings as —— as ——.
(4) —— swims like ——.
(5) —— whines like ——.
(6) —— tastes as —— as ——.
(7) —— springs like ——.
(8) —— glistens like ——.

Section LXXXVIII. PHRASES.

Examine the following pairs of sentences:

1. Read *carefully.*
2. Read *with care.*
3. Hercules was a *strong* man.
4. Hercules was a man *of great strength.*
5. A *brick* house stood *here.*
6. A house *of brick* stood *in this place.*
7. My life is *happy.*
8. My life is *full of happiness.*

What word modifies *read* in the first sentence? In the second what words take the place of *carefully?* Could either word be omitted?

What does the word *strong* do in the third sentence? What group of words in the fourth sentence is used like the word *strong?*

What modifiers are used in the fifth sentence? What groups of words in the sixth sentence are used as modifiers?

What word and group of words are used alike in the seventh and eighth sentences?

Do any of the following groups of words contain a subject and a predicate: *with care, of great strength, in this place, full of happiness?*

A group of words used as a single word and containing neither subject nor predicate is called a Phrase.

Phrases used as modifiers should be placed as near as possible to the words they modify.

205. Oral Exercises.

a. Point out the Phrases in the following:

(1) A cold wind blows from the west.
(2) Bluebirds build in hollow trees.
(3) The old clock stands on the stairs.
(4) There are mines of gold in California.
(5) He was without a penny.
(6) We have school in the morning.
(7) The dew glistens on the grass.
(8) The snow fell hissing in the brine.
(9) I saw the glitter of their rifles.
(10) The hills shook with thunder.
(11) Elephants live in India.
(12) I turned in my saddle.

b. Make sentences containing the following phrases:

(1) during vacation
(2) of England
(3) after dinner
(4) against the barn
(5) in the woods
(6) by the mill
(7) without help
(8) of silver

c. Change the following words into equivalent phrases, and use the phrases in sentences of your own making:

(1) penniless
(2) rapidly
(3) here
(4) homeward
(5) carefully
(6) quickly
(7) cloudy
(8) somewhere
(9) daily
(10) attentively
(11) there
(12) valuable
(13) now
(14) golden
(15) French

206. Written Exercises.

a. Change the following sentences by using single words instead of the italicized phrases:

(1) The Israelites made a calf *of gold.*

(2) *Every day* we go to the wood.

(3) He is a man *of power.*

(4) Learn your lesson *with care.*

(5) The pyramids *of Egypt* are wonderful.

(6) Candlesticks *of brass* were on the table.

(7) We will meet them *at some place.*

(8) The river runs under a bridge *of iron.*

(9) The cattle are going *toward home.*

b. In each of the following sentences insert in the proper place the phrases enclosed in brackets:

(1) He finished his work and went to rest [on the roof].

(2) I saw a man plowing a field [with one arm].

(3) The jewels were found by my aunt [in the closet].

(4) The boy was sent to the store [with blue eyes].

(5) Your writing that letter secured the position [so neatly].

(6) The old man has a chair to sell [with a carved back].

MEMORY GEM.

Announced by all the trumpets of the sky
Arrives the snow; and, driving o'er the fields,
Seems nowhere to alight; the whited air
Hides hills and woods, the river and the heaven
And veils the farmhouse at the garden's end.

—*Ralph Waldo Emerson.*

Section LXXXIX. COMPOSITION.

207. Oral Exercises.

Read again the selection about Rivers on page 234.

Talk with your teacher about the stream near your home, noting especially things suggested by the selection just read.

208. Written Exercises.

a. Write a composition describing the stream near your home. Do not forget to choose an interesting title.

b. Imagine yourself by the side of a sleepy river on a hot August afternoon. Write a short paragraph describing the day and the place without using the words "hot" and "sleepy."

MEMORY GEM.

An arctic Hare we now behold,
The Hare, you will observe, is white:
But if you think the Hare is old,
You will be very far from right.
The Hare is young, and yet the Hare
Grew white in but a single night.
Why, then, it must have been a scare
That turned this Hare. No; 'twas not fright.
(Although such cases are well known.)
I fear that once again you're wrong.
Know, then, that in the Arctic Zone
A single night is six months long.

"*The Arctic Hare.*"—*Oliver Herford.*

Section XC. CLAUSES.

Examine the following pairs of sentences:

1. They started *early.*
2. They started *when the sun rose.*
3. *Stagnant* water is unwholesome.
4. Water *that is stagnant* is unwholesome.
5. The earth's *shape* is proved by its shadow.
6. *That the earth is round* is proved by its shadow.

What is the subject of the first sentence? What is the verb? Is *early* a complement or a modifier?

In the second sentence, what group of words takes the place of *early?* What, then, is this group of words used to do? Does it have a subject and a predicate?

In the third sentence, how is *stagnant* used? What group of words in the fourth sentence is used like *stagnant?* What is the predicate of the group? What is the subject of the group?

What is the subject of the fifth sentence? What is the predicate? What is the predicate of the sixth sentence? What is the subject of the sixth sentence? Does this group of words have a subject and a predicate?

A group of words containing a subject and a predicate, and used as part of a sentence, is called a Clause.

209. Oral and Written Exercises.

a. Point out each clause in the following sentences. Point out the subject and the predicate of each clause:

(1) The child cried when it fell.

Model.—Clause, *when it fell.* Subject of the clause, *it;* predicate, *fell. When* is a connecting word.

(2) She has a doll that walks.

(3) He swam the river where there was no ford.

(4) When the clock struck one, the mouse ran down.

(5) The English were the first people who settled here.

(6) When I was a bachelor, I lived by myself.

(7) It was one by the village clock when he galloped into Lexington.

(8) Their van will be upon us before the bridge goes down.

(9) When a building is about to fall down, all the mice desert it.—*Pliny the Elder.*

b. Rewrite the following sentences, changing the italicized words and phrases into clauses:

(1) *At sunrise* we started on our journey.

(2) She listened attentively to every *spoken* word.

(3) *After dinner* I am going for a walk.

(4) An officer *bearing a flag of truce* was seen by the guard.

(5) Old Kasper took it from the boy *standing expectant.*

(6) He shall be like a tree *planted by the rivers of water.*

(7) Raleigh, *taking off his cloak,* placed it in front of Queen Elizabeth.

(8) *At noon* we heard the fire bell ring.

c. Expand each of the following phrases into a clause, and use the clause in a sentence of your own:

Model.—Phrase, *at sunrise;* clause, *when the sun rose;* sentence, *We started when the sun rose.*

(1) By moonlight.
(2) In youth.
(3) After school.
(4) Living in glass houses.
(5) At the crossroads.
(6) In the sunlight.
(7) Of wisdom.
(8) Of studious habits.

d. Fill each of the following blanks with a clause, and point out its subject and predicate:

(1) Our idea is ——.
(2) The train started ——.
(3) Mary left ——.
(4) The news —— has come.
(5) —— he stopped.
(6) —— was chosen.
(7) Make hay ——.
(8) Alfred was a king ——.

e. Rewrite each of the following sentences, inserting in the proper place the clause enclosed by brackets:

(1) The meadow was covered with dandelions [which lay before us].

(2) People are trusted [who pay their debts].

(3) He is not always brave [that is strong].

(4) He is sure to fall [that climbs too high].

(5) The mountain is called Mount Riga [you can see from here].

(6) The fisherman has caught a large trout [whom you saw].

(7) We generally succeed [if we do our best].

(8) The bicycle stood by the wall [on which he rode].

(9) A city cannot be hid [that is set on a hill].

Section XCI. LITERATURE STUDY.

Read the following poem:

The Owl and the Pussy-Cat.

The Owl and the Pussy-Cat went to sea
  In a beautiful pea-green boat,
They took some honey, and plenty of money,
  Wrapped up in a five-pound note.
The Owl looked up to the stars above,
  And sang to a small guitar,
"Oh, lovely Pussy! O Pussy, my love,
  What a beautiful Pussy you are,
      You are,
      You are!
  What a beautiful Pussy you are!"

Pussy said to the Owl, "You elegant fowl!
  How charmingly sweet you sing!
Oh let us be married! too long we have tarried:
  But what shall we do for a ring?"

They sailed away for a year and a day,
To the land where the Bong-tree grows,
And there in a wood a Piggy-wig stood,
With a ring at the end of his nose,
His nose,
His nose,
With a ring at the end of his nose.

"Dear Pig, are you willing to sell for one shilling
Your ring?" Said the Piggy, "I will."
So they took it away, and were married next day
By the Turkey who lives on the hill.
They dined on mince, and slices of quince,
Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.

—*Edward Lear.*

210. Interpretation.

What do you like about this poem?

Would you like the story as well if it were told in prose?

Can you find *runcible* and *bong-tree* in the dictionary?

Why do you think the author used these words?

211. Written Exercise.

Draw or paint some picture suggested to your mind by the poem.

Section XCII. CLASSIFICATION OF SENTENCES.

With respect to *meaning*, sentences are **Assertive, Interrogative, Imperative,** or **Exclamatory.** We must now classify them according to *form.*

Examine the following sentences:

1. I awoke early.
2. I awoke *when the clock struck six.*
3. *The winds blew* and *the floods came.*

What is the subject of the first sentence? the predicate?

In the second sentence, does *I awoke* help the assertion *when the clock struck six*, or does *when the clock struck six* help the assertion *I awoke?* Which of these groups of words may be viewed as the main assertion? Which depends on the main assertion or aids it?

How many assertions are made in the third sentence? How many clauses are there? Does either clause depend on or help the other?

A sentence which contains only one subject and one predicate is called a Simple Sentence.

A clause used as a dependent part of a sentence is called a Dependent Clause.

A sentence containing one or more dependent clauses is called a Complex Sentence.

A sentence containing two or more independent clauses is called a Compound Sentence.

212. Oral or Written Exercises.

a. Separate each of the following compound sentences into its independent clauses:

(1) There was a crooked man, and he walked a crooked mile.

(2) The way was long, the wind was cold.

(3) They toil not, neither do they spin.

(4) This little pig had roast meat, and this little pig had none.

(5) Keep a watch on your words, for words are wonderful things.

(6) Great torrents always seem angry, but there is no anger in the Rhone.

(7) It is always morning somewhere, and somewhere the birds are singing evermore.

(8) The eagle watches from his mountain walls,
And like a thunderbolt he falls.

b. Change the following simple sentences into complex sentences by expanding the italicized words or phrases into clauses:

(1) People *living in glass houses* should not throw stones.

(2) The man *with the gray coat* is the President.

(3) A thing *of beauty* is a joy forever.

(4) My sister will visit us *in the summer.*

(5) *At high tide* we row out to the island.

(6) No wind could shake the house *built on a rock.*

(7) She was a lovely girl *with charming manners.*

(8) *Approaching the village,* Rip Van Winkle met a number of people.

c. Change the following complex sentences into simple sentences by turning the italicized clauses into words or phrases:

(1) Tell me *how old you are.*

(2) He was very ill *when he was in England.*

(3) Mercury had wings, *which were on his feet.*

(4) Audubon loved the animals *which lived near his home.*

(5) We read about Ulysses, *who was one of the ancient Greek heroes.*

Section XCIII. COMPOSITION.

213. Oral Exercise.

"'There's a piece of cake in the cupboard for you,' quietly ticked the dining-room clock, its large face looking at no one in particular."

Imagine the clock has said this to you, and answer the following questions:

What kind of a tick did the clock have? How did it make you feel? Did you have the courage to take the cake? Did you have to screw up your courage to open the cupboard door? What happened just as you were about to seize the cake?

214. Written Exercise.

Write a story suggested by the above sentence. Try and make it very interesting to your readers. Give them a surprise, or a good laugh. Make them feel the loneliness and stillness of the big house.

Section XCIV. LITERATURE STUDY.

This selection is from a beautiful book called "Prue and I," by George William Curtis. Many boys and girls have enjoyed hearing it read aloud, and perhaps your teacher will find time to read parts of it to you. It will give you many lovely things to think about, and you will find yourself smiling quietly, as Titbottom did, as you listen to it.

Castles in Spain.

One Sunday I went with Titbottom a few miles into the country. It was a soft, bright day; the fields and hills lay turned to the sky, as if every leaf and blade of grass were nerves bared to the touch of the sun. I almost felt the ground warm under my feet. The meadows waved and glittered, the lights and shadows were exquisite, and the distant hills seemed only to remove the horizon farther away. As we strolled along, picking wild-flowers, for it was in summer, I was thinking what a fine day it was for a trip to Spain, when Titbottom suddenly exclaimed:

"Thank God! I own this landscape."

"You?" returned I.

"Certainly," said he.

"Why," I answered, "I thought this was part of Bourne's property!"

Titbottom smiled.

"Does Bourne own the sun and sky? Does Bourne own that sailing shadow yonder? Does Bourne own the golden luster of the grain, or the motion of the wood, or those ghosts of hills that glide pallid along the horizon? Bourne owns the dirt and fences; I own the beauty that makes the landscape, or otherwise how could I own castles in Spain?"

That was very true. I respected Titbottom more than ever.

"Do you know," said he, after a long pause, "that I fancy my castles lie just beyond those distant hills? At all events, I can see them distinctly from their summits."

He smiled quietly as he spoke, and it was then I asked:

"But, Titbottom, have you never discovered the way to them?"

"Dear me! yes," answered he, "I know the way well enough; but it would do no good to follow it. I should give out before I arrived. It is a long and difficult journey for a man of my years and habits—and income," he added slowly.—*George William Curtis.*

215. Interpretation.

Read the first paragraph a second time. What a beautiful description of a summer day this is!

Titbottom was only a poor clerk, working hard all day in a dingy office; but he was very rich in some ways. In what way was he perhaps richer than the owner of all that property?

Have you ever had a "castle in the air"? Sometimes we say "when my ship comes in," telling then the beautiful things we mean to do. Can you find out why castles in the air are often called "castles in Spain"?

216. Written Exercises.

a. Tell three things you would like to do when your ship comes in, and read them aloud.

b. Write in one paragraph what you have found out about Castles in Spain.

Section XCV. PUNCTUATION OF PHRASES AND CLAUSES.

Examine the punctuation of the following sentences:

1. I get up at night in winter.
2. In winter, I get up at night.
3. Make hay while the sun shines.
4. While the sun shines, make hay.
5. The wind, that grand old harper, smote his harp.
6. Water, which falls from the clouds, is a necessity of life.
7. Water that is stagnant is unwholesome.

What difference is there between (1) and (2) in the order of words? in punctuation? What kind of group of words is *in winter?*

What difference is there between (3) and (4) in the order of words? What word in (3) marks the beginning of the second clause?

What marks the end of the first or the beginning of the second clause in (4)?

What explanatory words might be omitted from (5)? from (6)? Could the clause *that is stagnant* be omitted from (7)?

Phrases and clauses which follow the words that they modify are said to be in their natural order.

Phrases and clauses out of their natural order should be cut off by commas.

Explanatory phrases and clauses that might be omitted should be cut off by commas.

The independent parts of a compound sentence should be separated by commas or semicolons.

The semicolon (;) should be used if one of the independent parts contains commas; otherwise a comma is sufficient.

217. Written Exercise.

Copy or write from dictation the following sentences, inserting punctuation marks where they are needed:

(1) Laughing merrily the boy ran down the street.

(2) Judging from his looks I should say he is German.

(3) When school was over we went to the woods.

(4) Emma true to her promise posted the letter.

(5) Pompey the great rival of Cæsar was defeated in the battle of Pharsalia.

(6) Her conduct generally speaking was admirable.

(7) At his easel eagle-eyed a painter sat.

(8) Good manners not fine clothing mark the gentleman.

(9) Aluminum which exists in all clay is a valuable metal.

(10) The airs that hover in the summer sky are all asleep to-night.

(11) The birds sang the cattle lowed the brooks babbled.

(12) Holmes is like Lowell a humorist but like Lowell he knows how to be serious.

WHERE LIES THE LAND?

Section XCVI. LITERATURE STUDY.

Where Lies the Land?

Where lies the land to which the ship would go?
Far, far ahead, is all her seamen know.
And where the land she travels from? Away,
Far, far behind, is all that they can say.

On sunny noons, upon the deck's smooth face,
Linked arm in arm, how pleasant here to pace;
Or, o'er the stern reclining, watch below
The foaming wake far widening as we go.

On stormy nights, when wild northwesters rave,
How proud a thing to fight with wind and wave!
The dripping sailor on the reeling mast
Exults to bear, and scorns to wish it past.

Where lies the land to which the ship would go?
Far, far ahead, is all her seamen know.
And where the land she travels from? Away
Far, far behind, is all that they can say.

—*Arthur Hugh Clough.*

218. Interpretation.

Read the poem two or three times. Do you like it? Is it musical?

Do you think the poet had anything in mind but a real ship and a real voyage? If so, what do you think it was?

Draw a picture suggested by the poem.

Learn the poem and recite to your class.

MEMORY GEM.

Welcome, wild Northeaster!
  Shame it is to see
Odes to every zephyr,
  Ne'er a verse to thee.
Welcome, black Northeaster!
  O'er the German foam;
O'er the Danish moorlands
  From the frozen home.

. . . .

Come, and strong within us
  Stir the Viking's blood;
Bracing brain and sinew;
  Blow, thou wind of God.

—*Charles Kingsley.*

SUMMARY OF CHAPTER V.

A group of words expressing a thought is called a Sentence.

Sentences that assert are called Assertive Sentences.

Sentences that ask are called Interrogative Sentences.

Sentences that command are called Imperative Sentences.

Sentences that express strong feeling are called Exclamatory Sentences.

The part of a sentence which names that about which an assertion is made is called the Subject.

The asserting part of a sentence is called the Predicate.

Every sentence must contain a subject and a predicate.

The separation of a sentence into its parts is called Analysis.

The subject of a sentence does not always come first.

When the subject comes first, the sentence is said to be in the natural order.

When the subject does not come first, the sentence is in inverted order.

In an imperative sentence the predicate commands and the subject is generally omitted.

The principal word in the subject of a sentence is called the Simple Subject.

The asserting word in the predicate of a sentence is called the Verb.

The verb is sometimes made up of two or more words.

The parts of a verb are often separated by other words.

A word added to a verb to complete the predicate is called a Complement.

A complement that denotes the object on which the action of the verb falls is called an Object Complement.

A complement that describes the subject is called an Attribute Complement.

A verb that makes an assertion by coupling an attribute complement to the subject is called a Copula.

A word joined to some part of a sentence to limit or modify the meaning is called a Modifier.

A group of words used as a single word, and containing neither subject nor predicate, is called a Phrase.

A group of words containing a subject and a predicate, and used as part of a sentence, is called a Clause.

A sentence which contains only one subject and one predicate is called a Simple Sentence.

A clause used as a dependent part of a sentence is called a Dependent Clause.

A sentence containing one or more dependent clauses is called a Complex Sentence.

A sentence containing two or more independent clauses is called a Compound Sentence.

Phrases and clauses out of their natural order should be cut off by commas.

Explanatory phrases and clauses that might be omitted should be cut off by commas.

The independent parts of a compound sentence should be separated by commas or semicolons.

Chapter VI

The Parts of Speech

Our language contains more than two hundred thousand words; but when we examine the ways in which these words are used in sentences, we find that we can arrange them all in a few general classes according to *what they do.* These general classes are called the **Parts of Speech.**

Verbs, or words used as the asserting part of a predicate, have been studied in Chapter V.

Section XCVII. NOUNS.

Read the following sentences:

1. Washington lived at Mount Vernon.
2. His house is still there.
3. Skating gives a boy pleasure.
4. The island of Cuba is no longer a Spanish colony.

Which word in the first sentence is used as the name of a person? as the name of a place? Which word in the second sentence is the name of an object? in the third? Which word in the

third sentence is the name of an action? of a feeling?

A word used as a name is called a Noun.

Which word in the fourth sentence is the name of any body of land surrounded by water? Which word is the name of a particular body of land? Which word is derived from the name of a particular country?

A noun used as the name of a particular object is called a Proper Noun.

A noun that is common to all objects of the same kind is called a Common Noun.

Proper nouns and words derived from them should always begin with capital letters.

The words *father*, *mother*, *uncle*, *aunt*, *cousin*, and others like them, are sometimes common nouns, and sometimes proper nouns. They are proper nouns when they are the customary names, or part of the customary names, used in addressing particular persons. Thus:

My father is calling me.

I am coming, Father.

I have an uncle.

I call him Uncle Henry.

My dear cousin Jennie (if the writer is accustomed to call her "Jennie").

My dear Cousin Jennie (if the writer is accustomed to call her "Cousin Jennie").

To the Teacher.—If it is thought desirable, pupils may be taught at this point that a noun used as an attribute complement is called a **Predicate Noun.**

219. Oral or Written Exercises.

a. In the following sentences point out the names of Objects:

(1) My books are in my desk.
(2) The ink is on the table.
(3) The robins are building a nest in the tree.
(4) The little bird sits at his door in the sun.

b. In the following sentences point out the names of Sounds:

(1) I hear sweet music.
(2) A loud crash startled me.
(3) Are you afraid of thunder?
(4) The clash of sabers and the crack of pistols mingled with the booming of cannon and the roar of musketry.

c. In the following sentences point out the names of Actions:

(1) I am fond of walking.
(2) She teaches us reading and writing.
(3) Laughter is good for the health.
(4) Swimming and diving are summer sports.

d. In the following sentences point out the names of Feelings:

(1) He never knew fear.
(2) Joy comes; grief goes.
(3) He endured the agony bravely.
(4) The pain in my head is neuralgia.

e. In the following sentences point out the names of States or Conditions:

(1) Life is earnest.
(2) Death cometh soon or late.
(3) Oh, sleep, it is a gentle thing.
(4) She was overcome with fatigue.
(5) She quickly recovered from her swoon.

f. In the following sentences point out the names of Qualities:

(1) He had no courage.
(2) Wisdom is the principal thing.
(3) He had the strength of a lion.
(4) America is the home of freedom.
(5) He was honored for his obedience and truth.

g. Point out all the Nouns in the following sentences:

(1) Haste makes waste.
(2) Honesty is the best policy.
(3) Truth is stranger than fiction.
(4) Pride goeth before destruction.
(5) Sailing on this lake is dangerous.
(6) A thing of beauty is a joy forever.
(7) A little neglect may breed mischief.

h. Mention a Proper Noun suggested to you by each of the following common nouns:

boy girl man day month country inventor

i. Give the noun that is common to all the individuals in each of the following groups:

Mary	Washington	Carlo
Emma	Lincoln	Bruno
Nellie	McKinley	Tray
Bertha	Cleveland	Rover
Baltimore	Alabama	Hudson
Denver	Kansas	Mississippi
Chicago	Utah	Rhine
Boston	Minnesota	Danube

220. Written Exercises.

a. Write the name of a kind of animal, of a kind of bird, of a vegetable, of a flower, of a tree, of a sound, of a color, of a toy, of something to eat, of a feeling, of an action, of a taste.

b. Make a list of the nouns in the following selection:

For, lo! the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land; the fig-tree putteth forth her green figs, and the vines with the tender grape give a good smell.

c. Write the following sentences from dictation:

(1) We use the English language.
(2) Good morning, Uncle George.
(3) Where are you going, Mother?
(4) My mother lost her Swiss watch.

From "Highways and Byways"—Copyright, 1882, by Harper & Brothers.

Section XCVIII. LITERATURE STUDY.

ROBIN REDBREAST.

Good-bye, good-bye to summer!
For summer's nearly done;
The garden smiling faintly,
Cool breezes in the sun;

Our thrushes now are silent,
  Our swallows flown away,—
But Robin's here with coat of brown,
  And ruddy breast-knot gay.
    Robin, Robin Redbreast,
      O Robin dear!
    Robin sings so sweetly
      In the falling of the year.

Bright yellow, red, and orange,
  The leaves come down in hosts;
The trees are Indian princes,
  But soon they'll turn to ghosts;
The scanty pears and apples
  Hang russet on the bough;
It's autumn, autumn, autumn late,
  'Twill soon be winter now.
    Robin, Robin Redbreast,
      O Robin dear!
    And what will this poor Robin do?
      For pinching days are near.

The fireside for the cricket,
  The wheat stack for the mouse,
When trembling night winds whistle
  And moan all round the house.
The frosty ways like iron,
  The branches plumed with snow,—
Alas! in winter dead and dark,
  Where can poor Robin go?
    Robin, Robin Redbreast,
      O Robin dear!
    And a crumb of bread for Robin,
      His little heart to cheer!

— *William Allingham.*

221. Interpretation.

How does the poem make you feel toward Robin Redbreast?

In what way is the thought in the poem like that in "The Sandpiper"? Which poem do you like the better? Why?

What is a "garden smiling faintly"?

When are the trees "Indian princes"? When will they "turn to ghosts"?

What are "pinching days"?

How are the frosty ways like iron?

What is meant by "plumed with snow"?

Can you tell why *plumed* is prettier than *covered* would have been?

222. Oral Exercises.

a. Name for your classmates your favorite bird, and tell what you can about its habits and life. Make what you tell as interesting as you can.

b. Recite any other poem you may recall about the Robin.

c. Tell what you can about the habits of birds in winter.

d. Tell a story about autumn birds.

e. Talk about autumn flowers, arranging your thoughts in the following order:

(1) Their haunts.
(2) Their character.
(3) Their coloring.
(4) How they grow.

223. Written Exercises.

a. Copy all the lines in "Robin Redbreast" in which you find comparisons.

b. Copy all the lines in "Robin Redbreast" which call up in your mind pretty pictures, and tell which is the prettiest.

c. Write a short description of something suggested by this poem. Use some comparisons. Give a pretty name to the description.

d. Paint one of the pictures called up by the poem, and bring it to your teacher. Give the picture a pretty name.

e. Copy or write from dictation the following:

One season, to protect my early cherries, I placed a large stuffed owl amid the branches of the tree. Such a racket as there instantly began about my grounds is not pleasant to think upon! The orioles and robins fairly "shrieked out their affright." The news instantly spread in every direction, and apparently every bird in town came to see that owl in the cherry-tree, and every bird took a cherry, so that I lost more fruit than if I had left the owl indoors.—*John Burroughs.*

MEMORY GEM.

They'll come again to the apple-tree—
  Robin and all the rest,
When the orchard branches are fair to see
  In the snow of the blossoms dressed,
And the prettiest thing in the world will be
  The building of the nest.

—*Margaret E. Sangster.*

Section XCIX. COMPOSITION.

224. Oral Exercise.

Talk with your teacher about Snow: its causes, its nature, its appearance, its uses, and everything else about it that interests you.

225. Written Exercises.

a. Write four paragraphs about Snow, making them as interesting and vivid as you can, and using this outline:

(1) Origin.

(2) Appearance of the flakes.
  (1) in the sky;
  (2) in the hand;
  (3) on the ground.

(3) Effect on life.

(4) Snow games.

b. With the picture of the lost sheep open before you, write a description of that storm, using as many of the words in "Robin Redbreast" as will fit your description.

c. Write an account of a severe snow-storm within your own knowledge.

MEMORY GEM.

Mont Blanc is the monarch of mountains;
They crowned him long ago,
On a throne of rocks, in a robe of clouds,
With a diadem of snow.

—*Lord Byron.*

Section C. PRONOUNS.

Compare the following sentences:

1. Ralph bought Ralph a top; the top Ralph gave to Ralph's sister Laura; Laura wanted the top.

2. Ralph bought *himself* a top, *which he* afterward gave to *his* sister Laura, *who* wanted *it.*

Does the first sentence sound well? Does it mention one boy, or more than one? Does it mention one girl, or more than one?

In the second sentence what three words are used to avoid the repetition of the name *Ralph*, and to make it clear that only one Ralph is meant? What two words are used instead of *the top?* What word is used instead of the name *Laura?*

A word used to stand for a noun is called a Pronoun.

226. Oral Exercises.

a. Fill each of the following blanks with pronouns referring to yourself:

(1) —— know Mary. (3) Mary is —— cousin.
(2) Mary knows ——. (4) The pen she is using is ——.

b. Fill each of the following blanks with a pronoun referring to yourself and another person:

(1) —— love Carlo. (3) Carlo is —— dog.
(2) Carlo loves ——. (4) Yes, he is ——.

c. What words do you use as substitutes for the names of persons to whom you are speaking?

d. Point out the pronouns in the following sentences, and tell for what each stands:

(1) This is the house that Jack built.

(2) The trees have shed their leaves.

(3) Little Bo-Peep has lost her sheep,
And cannot tell where to find them.

(4) I, who am your chief, command you.

(5) Did you find the knife which was lost?

(6) Thou shalt love thy neighbor as thyself.

(7) I saw him once before as he passed by the door.

(8) I have a squirrel that lives in my study wall. He is on the lookout for the apples which I provide for the little rabbit that lives under the floor, and he often gets them.

227. Written Exercises.

a. Rewrite the following sentences, using pronouns instead of nouns when necessary to avoid repetition or obscurity:

(1) Charles has lost Charles's pencil.

(2) Bessie has learned Bessie's lesson.

(3) The baby cried because the baby lost the baby's rattle.

(4) As Fred was going to the village, Fred's cousin met Fred.

(5) The wind blew the wind's hardest.

b. Make a list of the pronouns in the sentences on page 263.

YOUNG LOCHINVAR.

Section CI. LITERATURE STUDY.

YOUNG LOCHINVAR.

Oh, young Lochinvar is come out of the West!
Through all the wide Border his steed is the best;
And, save his good broadsword, he weapons had none;
He rode all unarm'd, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar!

He stay'd not for brake and he stopp'd not for stone;
He swam the Eske River where ford there was none;
But ere he alighted at Netherby gate,
The bride had consented; the gallant came late;
For a laggard in love and a dastard in war
Was to wed the fair Ellen of brave Lochinvar.

So boldly he enter'd the Netherby Hall,
Among bridesmen and kinsmen and brothers and all;—
Then spoke the bride's father, his hand on his sword,
For the poor craven bridegroom said never a word,
"Oh, come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

—"I long woo'd your daughter, my suit you denied;
Love swells like the Solway, but ebbs like its tide;
And now am I come with this lost Love of mine
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far
That would gladly be bride to the young Lochinvar!"

The bride kiss'd the goblet, the knight took it up,
He quaff'd off the wine and he threw down the cup;
She look'd down to blush, and she look'd up to sigh,
With a smile on her lips and a tear in her eye:—
He took her soft hand ere her mother could bar;
"Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace:
While her mother did fret and her father did fume,
And the bridegroom stood dangling his bonnet and plume;
And the bride-maidens whispered, "'Twere better by far
To have match'd our fair cousin with young Lochinvar!"

One touch to her hand and one word in her ear,
When they reach'd the hall door; and the charger stood near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!
"She is won! we are gone, over bank, bush, and scaur,
They'll have fleet steeds that follow!" cried young Lochinvar.

There was mounting 'mong Græmes of the Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and they ran;
There was racing and chasing on Cannobie lea;
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar!

—*Sir Walter Scott.*

228. Interpretation.

Where was the *Border?* the *Solway?* the *Eske River?*

What do you like about the young knight Lochinvar? Point out lines that show he was *daring in love.*

Why was Lochinvar in such a hurry to reach Netherby Hall? At what point in the festivities did he arrive? Read the lines that show what sort of fellow the bridegroom was. Why do you think the father and mother objected to young Lochinvar?

Tell what Lochinvar saw as he entered Netherby Hall. What things show that the bride was in love with him?

Why does Scott mention the steed so early in the story? Why does he end each stanza with *young Lochinvar?*

In which stanza is the most exciting part of the story reached?

Give the meaning of *brake, dastard, galliard, quaffed, croupe, scaur, clan, lea.*

What poetical words are used in the poem instead of *horse*?

What do you like about the poem? Do you find it easy to read? Why?

229. Written Exercises.

a. How was the word "gallant" used in the poem "At Sea"? How is it used in "Lochinvar"?

b. Write definitions of the following words:

dauntless	gallant	charger
alighted	laggard	ebbs
quaffed	fume	plume

c. Use the following words in sentences, to show that you understand their meaning:

alighted laggard fume charger

d. Use the following words as direct objects:

Lochinvar gallant plume father

Memory Gems.

I.

Tender-handed stroke a nettle,
And it stings you for your pains;
Grasp it like a man of mettle,
And it soft as silk remains.

—*Aaron Hill.*

II.

Small service is true service while it lasts.
Of humblest friends, bright creature! scorn not one:
The daisy, by the shadow that it casts,
Protects the lingering dewdrop from the sun.

—*William Wordsworth.*

Section CII. COMPOSITION.

The Birds once had a debate about the character of Man. Some of the birds thought he was a mean creature, others held that he was kind.

230. Oral Exercise.

Choose sides for a debate. Then consider how Man must appear to the Birds, and debate the following question, from the birds' view-point:

Is Man a good Creature?

Mention as many reasons as you can why Birds might think Man "good," and as many others as you can why they might call him "mean."

231. Written Exercise.

Write out the reasons why Birds might think Man a good creature, or the reasons why they might think him mean.

MEMORY GEMS.

I.

Hear how the birds, on every blooming spray,
With joyous music wake the dawning day!
—*Alexander Pope.*

II.

Ye gentlemen of England
That live at home at ease,
Ah! little do you think upon
The dangers of the seas.—*Parker.*

III.

Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest, on mother's breast,
Father will come to thee soon;
Father will come to his babe in the nest,
Silver sails all out of the west
Under the silver moon:
Sleep, my little one, sleep, my pretty one, sleep.

—*Alfred Tennyson.*

Section CIII. ADJECTIVES.

Read the following:

Black
Slow
Fast
Three
Those
Some
Both
No
The
} horses have gone by.

What kind of word is *horses?* What words are used to modify or narrow the meaning of the noun *horses?*

Read the following sentences:

1. Tired and hungry, he lay down to sleep.
2. He was tired and hungry.

Who, in each of these sentences, was tired and hungry? What, then, do the words *tired* and *hungry* modify? What kind of word is *he*?

A word used to modify a noun or a pronoun is called an Adjective.

The adjectives "a" or "an" and "the" are called Articles.

"A" should be used before a consonant sound, "an" before a vowel sound.

Sound and spelling do not always coincide. For example, *unit* begins with the vowel *u;* but the beginning *sound* is that of the consonant *y* in "you." Hence we say "*an* apple," "*a* unit." *Honor* begins with the consonant *h;* but the beginning *sound* is that of the vowel *o.* Hence we say "*a* horse," "*an* honor."

232. Oral or Written Exercises.

a. Mention as many adjectives as you can think of that might be used to modify each of the following nouns:

flowers water animal river wood dog

b. Use each of the following adjectives in a sentence:

ripe	strong	deep	clean	the
old	smooth	friendly	three	a *or* an

To the Teacher.—If it is thought desirable, pupils may at this point be taught that an adjective used as an attribute complement is called a **Predicate Adjective.**

c. Join each of the following adjectives to an appropriate noun:

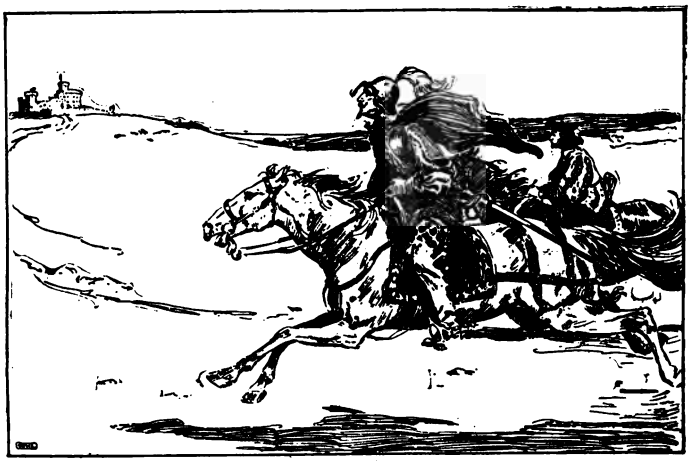
scarlet	awful	deafening	timid
crimson	horrid	fragrant	fleet
purple	lovely	balmy	graceful
gorgeous	beautiful	delicious	gentle
splendid	audible	luscious	cunning
elegant	stunning	rough	ferocious

d. Point out the adjectives in the following sentences:

(1) I am late.
(2) The sky is blue.
(3) I have ten marbles.
(4) The gray horse is lame.
(5) Several boys went with me.
(6) Our next lesson is on the sixteenth page.
(7) Our flag is red, white, and blue.
(8) I am never merry when I hear sweet music.
(9) She is cold.
(10) This knife is dull.
(11) Tom has a new sled.
(12) Most dogs like the water.
(13) Is there any water in the pitcher?
(14) The water in the lake is cold.
(15) These cherries are not ripe.
(16) A little learning is a dangerous thing.
(17) Brutus is noble, wise, valiant, and honest.
Cæsar was mighty, bold, royal, and loving.
— *William Shakespeare.*

e. Put the proper word, "an" or "a," before each of the following:

boy	orange	union	eagle	horn
peach	tree	umpire	ewe	hour



BUT, RIDE AS THEY WOULD THE KING RODE FIRST,
FOR HIS ROSE OF THE ISLES LAY—DYING.

Section CIV. LITERATURE STUDY.

Read the following poem:

THE KING OF DENMARK'S RIDE.

Word was brought to the Danish king,
(Hurry!)
That the love of his heart lay suffering,
And pined for the comfort his voice would bring;
(Oh, ride as if you were flying!)
Better he loves each golden curl
On the brow of that Scandinavian girl
Than his rich crown-jewels of ruby and pearl;
And his Rose of the Isles is dying.

Thirty nobles saddled with speed;
(Hurry!)
Each one mounted a gallant steed
Which he kept for battle and days of need;
(Oh, ride as though you were flying!)
Spurs were stuck in the foaming flank,
Worn-out chargers staggered and sank;
Bridles were slackened and girths were burst;
But, ride as they would, the king rode first,
For his Rose of the Isles lay dying.

His nobles are beaten, one by one;
(Hurry!)
They have fainted, and faltered, and homeward gone;
The little fair page now follows alone,
For strength and for courage trying.
The king looked back at that faithful child,
Wan was the face that answering smiled.
They passed the drawbridge with clattering din,
Then he dropped, and only the king rode in
Where his Rose of the Isles lay dying.

The king blew a blast on his bugle-horn,
(Silence!)
No answer came, but faint and forlorn
An echo returned on the cold gray morn,
Like the breath of a spirit sighing:
The castle portal stood grimly wide;
None welcomed the king from that weary ride!
For, dead in the light of the dawning day,
The pale, sweet form of the welcomer lay,
Who had yearned for his voice while dying.

The panting steed with a drooping crest
Stood weary;
The king returned from the chamber of rest,
The thick sobs choking in his breast,
And that dumb companion eying,
The tears gushed forth, which he strove to check;
He bowed his head on his charger's neck,—
"O steed that every nerve didst strain.
Dear steed! our ride hath been in vain
To the halls where my love lay dying."

—*Caroline Elizabeth Norton.*

233. Interpretation.

Who do you think brought the word?

Why was the king able to outride his followers? How could the little page keep up so long?

Do you think the king knew before he entered the castle that his ride had been in vain? What first told him he was too late?

What must have been the relation between the king and his horse? Why should he go to the dumb animal for sympathy? Why, in spite of himself, did his tears gush forth at sight of the panting steed?

What effect do the words in parentheses have as you read the poem?

Choose the best descriptions and tell why you like them. If you wished an artist to paint a picture suggested by the poem, which line or stanza would you choose?

234. Oral Exercise.

Tell in your own words the story of the King of Denmark's Ride.

235. Written Exercises.

a. Make a list of the colors in the poem.

b. Make a list of the sounds in the poem.

c. Write the Oral Exercise.

d. Draw a picture of something suggested to your mind by the poem.

e. Imagine yourself either the King or a servant at the Castle, and tell the story of "The King of Denmark's Ride" from your point of view.

MEMORY GEM.

Better is a dinner of herbs where love is,
Than a stalled ox and hatred therewith.

Section CV. COMPOSITION.

236. Oral Exercise.

If you have ever had a hurried or exciting ride, tell about it, making your story as interesting as you can.

237. Written Exercises.

a. Write the Oral Exercise.

b. Write an account of an imaginary ride or journey, making it as interesting and exciting as you can.

Section CVI. ADVERBS.

Read the following sentences:

1. The girls sang well.
2. This is a very warm day.
3. You read too fast.

What kind of word is *sang?* Why? What word modifies it?

What kind of word is *warm?* Why? What word modifies *warm?*

How is the word *fast* used? What word modifies *fast?*

A word used to modify a verb or a modifier is called an Adverb.

Adverbs modify verbs, adjectives, and other adverbs.

238. Oral or Written Exercises.

a. Enlarge the following sentences by adding adverbs that tell how:

(1) Snails move ——.
(2) It was —— cold.
(3) The brook runs ——.
(4) Jack Frost works ——.
(5) The soldiers fought ——.
(6) The cherries are —— ripe.
(7) It became —— dark to read.
(8) She mended her dress ——.
(9) We waited ——.
(10) That is —— true.
(11) The snow fell ——.
(12) The horse ran ——.
(13) The man worked ——.
(14) The sun is —— warm.
(15) The wind was blowing ——.
(16) Lead is —— heavier than silver.

b. Enlarge the following sentences by adding adverbs that show ***when:***

(1) John called.
(2) I wrote a letter.
(3) Speak the truth.
(4) They went home.
(5) The bell will ring.
(6) Father came home.
(7) He —— spoke of the war.
(8) The tramp —— came back.
(9) They —— do their best.

c. Enlarge the following sentences by adding adverbs that show ***where:***

(1) Jack fell.
(2) The man stood.
(3) The dog jumped.
(4) The train moved.
(5) The bird flew.
(6) He threw his hat.
(7) A house will be built.
(8) The cherry tree stood.

d. Mention as many adverbs as you can think of that might be used to modify each of the following words:

Verbs.	Adjectives.	Adverbs.
ran	warm	slowly
sit	close	often
laugh	dark	fast

e. Use each of the following adverbs in a sentence:

well	often	never	quite
seldom	soon	always	rather
exceedingly	here	sometimes	hardly
too	now	more	carefully
downward	much	nearly	twice
not	once	surely	truly
then	almost	wholly	yesterday

f. Point out the adverbs in the following sentences, and tell what each modifies:

(1) The shades of night were falling fast.

(2) Solemnly sang the village choir.

(3) The night is come, but not too soon.

(4) The lowing herd winds slowly o'er the lea.

(5) Slowly, painfully, he climbed up step by step.

(6) Nearly twenty million boys and girls go to school in the United States.

(7) Swiftly, swiftly flew the ship,
Yet she sailed softly too.
—*Samuel Taylor Coleridge.*

g. Do again Exercise 201, d, and tell whether the modifiers are Adjectives or Adverbs.

MEMORY GEMS.

I.

In words, as fashions, the same rule will hold,
Alike fantastic if too new or old:
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.
—*Alexander Pope.*

II.

Dreams, books, are each a world; and books, we know,
Are a substantial world, both pure and good.
Round these, with tendrils strong as flesh and blood,
Our pastime and our happiness will grow.
—*William Wordsworth.*

Section CVII. LITERATURE STUDY.

The following poem tells of a ride made from Ghent, in Belgium, to Aix-la-Chapelle, in France, to bring word of the treaty—a piece of news that, if in time, would save Aix from burning by her own citizens. Three riders—Joris, Dirck, and the man who tells the tale—start at midnight. The next afternoon the horse Roland gallops into Aix with his rider. Aix, in the siege, has used up nearly all her wine; but a last measure is found, and the burgesses vote that it belongs to the horse. The story is purely imaginary.

How They Brought the Good News from Ghent to Aix.

I sprung to the stirrup, and Joris and he:
I galloped, Dirck galloped, we galloped all three;
"Good speed!" cried the watch as the gate-bolts undrew,
"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

Not a word to each other; we kept the great pace—
Neck by neck, stride by stride, never changing our place;
I turned in my saddle and made its girths tight,
Then shortened each stirrup and set the pique right,
Rebuckled the check-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

'Twas a moonset at starting; but while we drew near
Lokeren, the cocks crew and twilight dawned clear;
At Boom a great yellow star came out to see;

At Düffeld 'twas morning as plain as could be;
And from Mecheln church-steeple we heard the half-chime—
So Joris broke silence with "Yet there is time!"

At Aerschot up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare through the mist at us galloping past;
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray;

And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence—ever that glance
O'er its white edge at me, his own master, askance;
And the thick heavy spume-flakes, which aye and anon
His fierce lips shook upward in galloping on.

By Hasselt Dirck groaned; and cried Joris, "Stay spur!
Your Roos galloped bravely, the fault's not in her;
We'll remember at Aix"—for one heard the quick wheeze
Of her chest, saw the stretched neck, and staggering knees
And sunk tail, and horrible heave of the flank,
As down on her haunches she shuddered and sank.

So we were left galloping, Joris and I,
Past Looz and past Tongres, no cloud in the sky;
The broad sun above laughed a pitiless laugh;
'Neath our feet broke the brittle, bright stubble like chaff;
Till over by Dalhem a dome-spire sprang white,
And "Gallop," gasped Joris, "for Aix is in sight!"

"How they'll greet us!"—and all in a moment his roan
Rolled neck and croup over, lay dead as a stone;
And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her fate,
With his nostrils like pits full of blood to the brim,
And with circles of red for his eye-sockets' rim.

Then I cast loose my buff-coat, each holster let fall,
Shook off both my jack-boots, let go belt and all,
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet-name, my horse without peer—
Clapped my hands, laughed and sung, any noise, bad or good,
Till at length into Aix Roland galloped and stood.

And all I remember is friends flocking round,
As I sate with his head 'twixt my knees on the ground;
And no voice but was praising this Roland of mine,
As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from Ghent.

—*Robert Browning.*

239. Interpretation.

Who is speaking? Who is the hero? When do you find this out?

What traits of character does Roland show beside that of obedience to his master's word? Does he show any human qualities? Give illustrations.

What actions of the riders show their desperate haste? Tell how the efforts of horses and riders increase as they near Aix. What did Roland's master do to encourage him? How did Roland respond? Do you wish the poet had told us Roland's pet name?

How does the poet make the approach of daylight fit into the story? How does the first line of the poem foretell the kind of story it is to be?

Read aloud the first two lines of the second stanza. Can you see the picture drawn by the poet? Can you hear the gallop of the horses' hoofs? Read other lines of which the same thing can be said.

Section CVIII. COMPOSITION.

240. Oral Exercise.

Tell to the class a good story you have read of the love of a noble horse for a good master.

241. Written Exercises.

a. Copy the lines in the preceding poem which call up very vivid pictures.

b. Copy all the comparisons Browning uses, and tell which you like best.

c. Write one of the stories told in the class during the oral lesson. Try to improve on the way it was told. Do not use more words than you need to express what is in your mind, but seek variety and beauty in your expression.

MEMORY GEMS.

I.

But look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.
— *William Shakespeare.*

II.

Sweet is the breath of morn, her rising sweet,
With charm of earliest birds. —*John Milton.*

Section CIX. PREPOSITIONS.

Read the following sentences:

1. Margaret walked *over* the bridge.
2. Margaret walked *under* the bridge.
3. Margaret walked *to* the bridge.
4. Margaret walked *past* the bridge.
5. Margaret walked *on* the bridge.
6. Margaret walked *across* the bridge.

Which words show the relation of the bridge to Margaret's walking? Mention some other words that might be used to show relation between the bridge and the walking.

A word placed before a noun or a pronoun to show its relation to some other word is called a Preposition.

The noun or the pronoun used with a preposition is called the Object of the Preposition.

A preposition and its object are often separated by other words; as:

He came *with* two thousand *men.*
Her dress was trimmed *with* soft white *silk.*

Sometimes the preposition comes after its object; as:

What are you looking *at?* = *At what* are you looking?

What is he resting *on?* = *On what* is he resting?

242. Oral or Written Exercises.

a. Mention as many prepositions as you can that might be used in each of the following blanks:

(1) The squirrel ran —— a tree.
(2) The book is —— the table.
(3) He put the box —— the wagon.
(4) The man —— you is my father.
(5) Tom went —— the house.
(6) The railroad runs —— the hill.
(7) The ship sailed —— the river.
(8) The apple —— the desk is mine.

b. Use each of the following prepositions in a sentence:

after	off	around	in
at	with	beneath	until
by	above	between	without
for	against	beyond	during
of	among	toward	except

c. Point out the prepositions and their objects in the following sentences:

(1) Snow comes from the clouds.
(2) Her coat was lined with silk.
(3) The apples on this tree are sour.
(4) A beautiful scene lay before us.
(5) Above us was the bright blue sky.
(6) Three wise men of Gotham went to sea in a bowl.
(7) She dwelt among the untrodden ways
Beside the springs of Dove.
— *William Wordsworth.*

Section CX. LITERATURE STUDY.

The National Flag.

There is the national flag! He must be cold, indeed, who can look upon its folds rippling in the breeze without pride of country. If he be in a foreign land the flag is companionship and country itself, with all its endearments. It has been called a "floating piece of poetry," and yet I know not if it have greater beauty than other ensigns. Its highest beauty is in what it symbolizes. It is because it represents all, that all gaze at it with delight and reverence. It is a piece of bunting lifted in the air, but it speaks sublimely, and every part has a voice. Its stripes of alternate red and white proclaim the original union of thirteen States to maintain the Declaration of Independence. Its stars of white on a field of blue proclaim that union of States constituting our national constellation, which receives a new star with every new State. The two together signify union, past and present. The very colors have a language which was officially recognized by our fathers. White is for purity, red for valor, blue for justice; and all together, bunting, stars, stripes, and colors, blazing in the sky, make the flag of our country—to be cherished by all our hearts, to be upheld by all our hands. —*Charles Sumner.*

And for your country, boy, and for that flag, never dream a dream but of serving her as she bids you. . . . You belong to her as you belong to your own mother.—*Edward Everett Hale.*

243. Interpretation.

On what days in the year are we sure of seeing the stars and stripes floating from every public building in the country?

How would it mean *companionship* to one in a foreign country? If you were going to a foreign land, would you take an American flag with you?

What do its stripes proclaim? its stars?

What is the meaning of the different colors?

Why is the flag called a "floating piece of poetry"?

What does the flag say to every American as it ripples in the breeze? Why do we gaze at it with delight? with reverence?

How can we serve our country in time of peace? Name some men and women who have served their country in time of peace, and tell how they did it.

How do we belong to our country as to our own mother?

Learn one of these selections to recite at the next celebration of a national holiday.

Memory Gems.

I.

The United States is the only country with a known birthday.—*James G. Blaine.*

II.

Off with your hat as the flag goes by!
And let the heart have its say;
You're man enough for a tear in your eye
That you'll not wipe away.

The old tune thunders through the air,
And strikes right into your heart;
If it ever calls for *you*, boy, be there!
Be there, and ready to start.

—*H. C. Bunner.*

III.

For Romans in Rome's quarrel spared neither land nor gold,
Nor son nor wife, nor limb nor life, in the brave days of old.
Then none was for a party; then all were for the state;
Then the great man helped the poor, and the poor man loved the great;
Then lands were fairly portioned; then spoils were fairly sold.
The Romans were like brothers in the brave days of old.

—*Thomas Babington Macaulay.*

Section CXI. COMPOSITION.

Talk with your teacher or some friend about one of the following subjects, and then write a composition on it, choosing the subject about which you think you have most to say:

1. The Old Flag.
2. The Stars and Stripes in the Philippines.
3. What the Flag of the "Oregon" Saw.
4. Serving Our Country.

Memory Gem.

He is no wise man that will quit a certainty for an uncertainty.—*Samuel Johnson.*

Section CXII. CONJUNCTIONS.

Read the following sentences:

1. I ran fast, *but* I missed the train.
2. We walked across the meadow *and* through the woods.
3. Is that story true *or* false?
4. The dinner will be cold *unless* you hurry.

What two assertions are made in the first sentence? What kind of groups of words are *I ran fast* and *I missed the train?* What word is used to connect them?

What phrases are used in the second sentence? What do they modify? What word connects them?

What connecting word does the third sentence contain? What does it connect?

A word used to connect clauses, phrases, or words is called a Conjunction.

Read the following sentences:

1. Rob will go *if* Ethel goes.
2. *If* Ethel goes, Rob will go.

What conjunction does the first sentence contain? What does it connect? What clauses are contained in the second sentence? What conjunction connects them?

Conjunctions sometimes stand first in the sentence.

244. Oral or Written Exercises.

a. Point out the conjunctions in the following sentences, and tell what they connect:

(1) Paul and Malcolm are brothers.
(2) Is she your sister or your cousin?
(3) You will be late unless you hurry.
(4) We called, but they did not answer.
(5) Our band is few, but true and tried.
(6) I stumbled as I was going downstairs.
(7) Freely we serve because we freely love.
(8) As I was going down the street, I met Rab.
(9) Unless you write it down, you will forget it.
(10) He rode all unarmed, and he rode all alone.
(11) He deserved to succeed, for he worked hard.
(12) People loved her because she was kind to them.

b. Fill each blank in the following sentences with an appropriate conjunction:

(1) Bessie —— I are cousins.
(2) They have bread —— no butter.
(3) Is his name Smith —— Jones?
(4) Carrie will come —— it rains.
(5) Carrie will not come —— it rains.
(6) —— you run, you will not overtake him.
(7) —— you run, you will overtake him.

c. Use each of the following conjunctions in a sentence:

if	or	yet	and	but
for	since	unless	although	because

Section CXIII. INTERJECTIONS.

Read the following sentence:

Hark! the dogs are barking.

What is the subject of this sentence? the predicate? Is *Hark!* a part of the subject? of the predicate? What is the use of the word *Hark!*

A word used as a sudden expression of feeling, but not forming part of a sentence, is called an Interjection.

An interjection should be followed by an exclamation point.

245. Oral or Written Exercises.

Point out the Interjections in the following sentences:

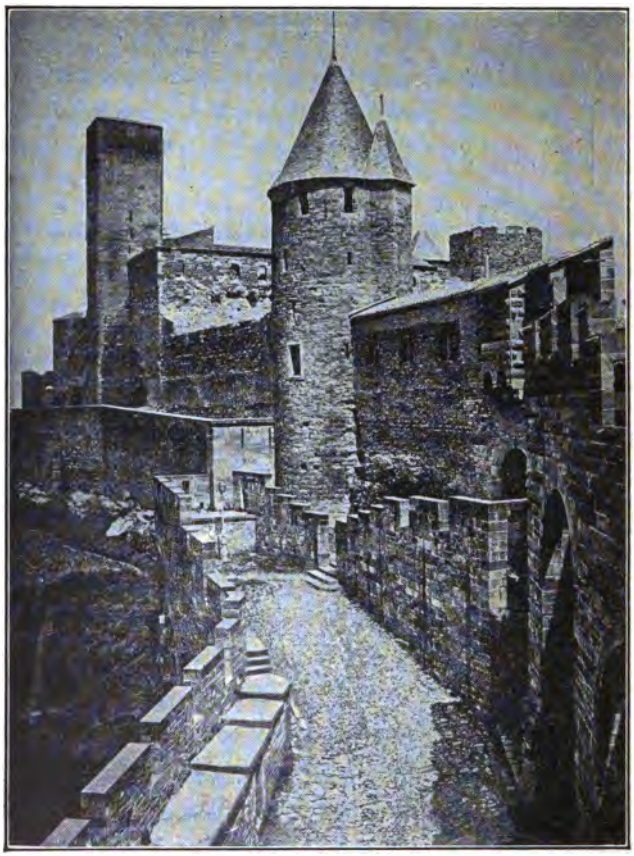
(1) And lo! Ben Adhem's name led all the rest.
(2) Hark! was there ever so merry a note?
(3) Oh! I have spilled my ink.
(4) Pshaw! there goes the bell.
(5) Alas! there is now no time.
(6) Ah! there she comes.
(7) Hurrah! the game is ours.

MEMORY GEM.

Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel.
—*William Shakespeare.*

Section CXIV. LITERATURE STUDY.

CARCASSONNE.



CARCASSONNE TOWER.

I'm growing old, I'm sixty years;
I've labored all my life in vain:

In all that time of hopes and fears
I've failed my dearest wish to gain.
I see full well that here below
Bliss unalloyed there is for none,
My prayer will ne'er fulfillment know—
I never have seen Carcassonne,
I never have seen Carcassonne.

You see the city from the hill,
It lies beyond the mountains blue;
And yet to reach it one must still
Five long and weary leagues pursue—
And, to return, as many more.
Ah! had the vintage plenteous grown!
The grape withheld its yellow store:
I shall not look on Carcassonne,
I shall not look on Carcassonne.

They tell me every day is there
No more nor less than Sunday gay;
In shining jewels and garments fair
The people walk upon their way.
One gazes there on castle walls
As grand as those of Babylon,
A bishop, and two generals:
I do not know fair Carcassonne,
I do not know fair Carcassonne.

The curé's right; he says that we
Are ever wayward, weak, and blind;
He tells us in his homily
Ambition ruins all mankind.
Yet could I there two days have spent,
While still the autumn sweetly shone,
Ah me! I might have died content
When I had looked on Carcassonne,
When I had looked on Carcassonne.

Thy pardon, father, I beseech,
In this my prayer if I offend;
One sometimes sees beyond his reach,
From childhood to his journey's end.
My wife, our little boy, Aignan,
Have traveled even to Narbonne;
My grandchild has seen Perpignan,
And I have not seen Carcassonne,
And I have not seen Carcassonne.

So crooned, one day, close by Limoux,
A peasant, double bent with age.
"Rise up, my friend," said I; "with you
I'll go upon this pilgrimage."
We left next morning his abode,
But (Heaven forgive me!) half way on
The old man died upon the road;
He never gazed on Carcassonne.
Each mortal has his Carcassonne.
—*From the French of Gustave Nadaud.*

246. Interpretation.

Why did the old peasant have such a longing to go to Carcassonne? Why did he never go? What did he mean by "One sometimes sees beyond his reach"? Was his life happier because he did do this? What does the last line of the poem mean?

If he had reached Carcassonne, do you think he would have found it more or less beautiful than he imagined? Are you glad or sorry he did not go?

Who was the curé? What did he mean by "Ambition ruins all mankind"?

Did you ever hear of anyone who started on a pilgrimage and died by the way? Tell about it.

Why does the poet use the word *crooned?* Give the meaning of *unalloyed, pursue, vintage.*

247. Written Exercises.

a. Find a more common word for "homily." Use it in a sentence.

b. Use each of the following words in a connection not found in this poem:

plenteous	gazes	wayward
crooned	pilgrimage	fulfillment

c. Read the third stanza carefully; then write a description of fair Carcassonne. Use a comparison other than that in the poem to make your description vivid and beautiful.

d. Ask your teacher to tell you about Babylon, or some other city; then write what you can remember of her description or story.

MEMORY GEM.

He who rises late must trot all day.—*Benjamin Franklin.*

Section CXV. COMPOSITION.

Copy the following story, and note how it is divided into paragraphs:

A Cheerful View of Things.

"How dismal you look!" said a Bucket to his companion, as they were going to the well.

"Ah!" replied the other, "I was reflecting on the uselessness of our being filled; for, let us go away ever so full, we always come back empty."

"Dear me! how strange to look at it in that way!" said the Bucket. "Now, I enjoy the thought that, however empty we come, we always go away full. Only look at it in that light, and you'll be as cheerful as I am."

248. Oral Exercise.

Imagine a summer evening with the sun setting in the west and the moon rising in the east. Take the part of the sun and choose one of your classmates to be the moon. Imagine what they would say to each other for the few moments they are together in the sky.

249. Written Exercise.

Write a story based on the above exercise. Write first a short introductory paragraph describing the evening, then reproduce the conversation, or write one of your own if you prefer, taking care to observe the proper arrangement into paragraphs.

Note.—Similar selections should be given from dictation to familiarize children with the division of a conversation into paragraphs.

Section CXVI. COMPOSITION.

250. Oral and Written Exercise.

Choosing one of the following topics, tell an interesting story, true or imaginary:

(1) One Day's Fun.
(2) How I Earned Some Money.
(3) What Became of a Dollar.
(4) On the Train.

251. Written Exercises.

a. Write a vivid and interesting description of one of the following:

(1) Our Neighborhood.
(2) What I Like to Do.
(3) A Place I Enjoy.
(4) My Favorite Room.

b. Choosing one of the following suggestions, write an interesting story containing a surprise of some kind:

(1) A Strange-looking Package on Christmas Eve.
(2) Lost in the Woods.
(3) Adrift in a Boat without Oars or Sail.
(4) In Her Stocking on Christmas Morning.
(5) Locked In.

MEMORY GEM.

When by night the frogs are croaking,
Kindle but a torch's fire,
Ha! how soon they all are silent! Thus
Truth silences the liar.

—*Henry Wadsworth Longfellow.*

SUMMARY OF CHAPTER VI.

A word used as a name is called a Noun.

A noun used as the name of a particular object is called a Proper Noun.

A noun that is common to all objects of the same kind is called a Common Noun.

Proper nouns and words derived from them should always begin with capital letters.

A word used to stand for a noun is called a Pronoun.

A word used to modify a noun or a pronoun is called an Adjective.

The adjectives "a" or "an" and "the" are called Articles.

"A" should be used before a consonant sound, "an" before a vowel sound.

A word used to modify a verb or a modifier is called an Adverb.

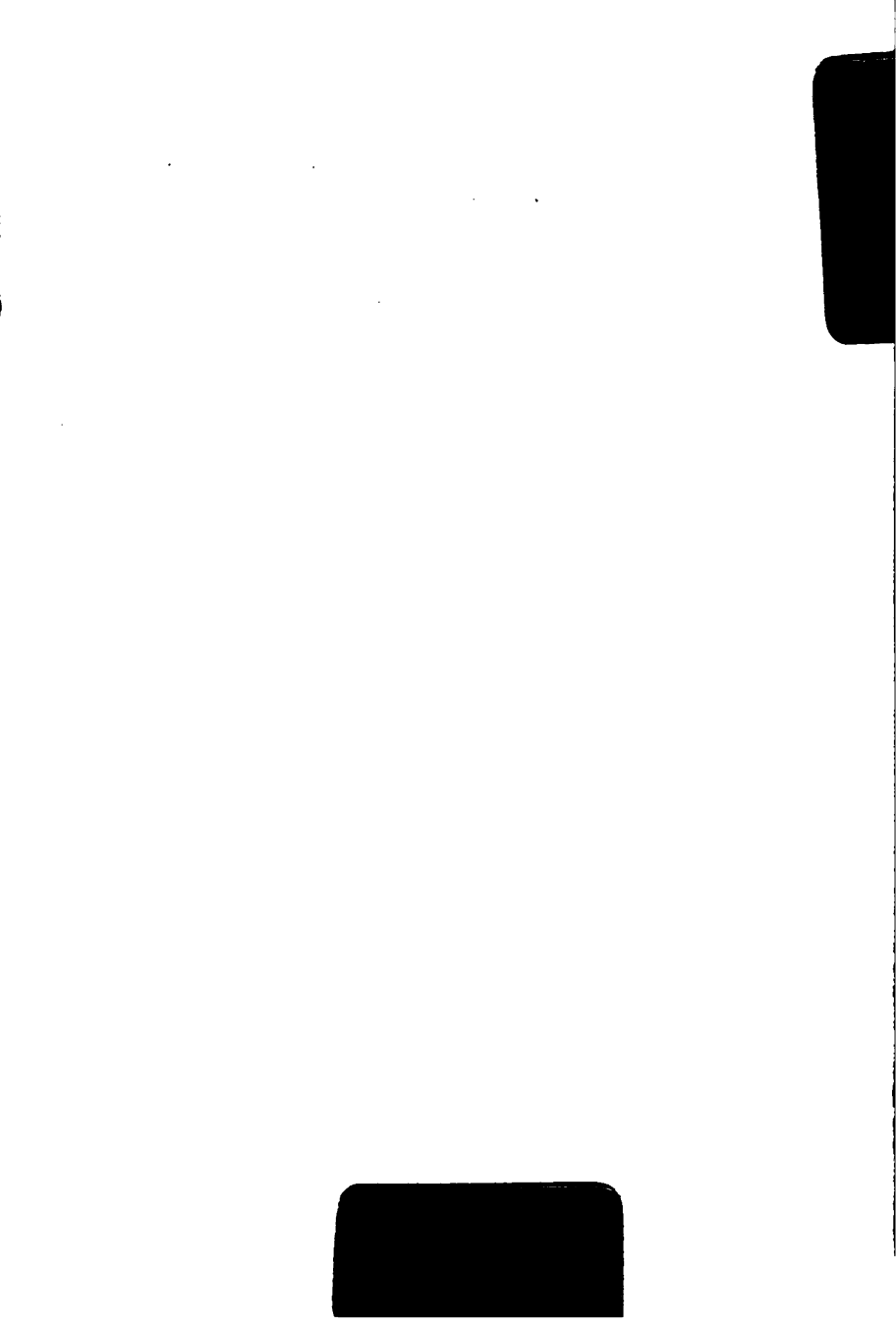
Adverbs modify verbs, adjectives, and other adverbs.

A word placed before a noun or a pronoun to show its relation to some other word is called a Preposition.

The noun or the pronoun used with a preposition is called the Object of the Preposition.

A word used to connect clauses, phrases, or words is called a Conjunction.

Conjunctions sometimes stand first in the sentence.

A word used as a sudden expression of feeling, but not forming part of a sentence, is called an Interjection.

An interjection should be followed by an exclamation point.